SOME UNEXPLORED ASPECTS OF THE

RASA THEORY

PROF. B.M. CHATURVEDI

TRANSLATED BY:
PROF. P. SRI RAMACHANDRUDU

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विद्यानिधि

VIDYANIDHI PRAKASHAN

Abbreviations

AB :	Abhinava-Bhāratī
A Sht :	Aṣṭādhyāyī
B R.S :	Bhaktirasāmṛtasindhu
D.L:	Dhvanyāloka
D.A.L :	Dhvanyālokalocana
D.R :	Daśarūpaka
KA :	Kavyālaṅkāra
K.A.S :	Kāvyālaṅkāra Sūtra
K.A.S.V :	Kāvyālaṅkāra Sutravṛttī
K.D :	Kāvyādarśa
K.P :	Kāvyaprakāśa
K.P.S :	Kāvyaprakāśasaṁketa
N.S :	Nāṭyaśāstra
P.L.M :	Paramalaghumañjūṣā
RG :	Ṛgveda
R.G:	Rasagaṅgādhara
ṢD :	Sāhitya-darpaṇa
S.P :	Śṛṅgāraprakāśa
S.R :	Saṅgītaratnākara
T.V :	Tattvavaiśāradī
U.R.C :	Uttara-Rāma-carita
V.M :	Vikramorvaśīya
V.M.Ph :	Vyākaraṇa-Mahābhāṣya
V.P :	Vākyapadīya
V.V :	Vyaktiviveka
Y Bh :	Yogabhāṣya
Y.S :	Yogasūtra
Y.S.Bh :	Yogasūtra Bhāṣya
Y.T.C :	Yaśastilakacampū

PREFACE

About ten years ago there was a suggestion that I should translate the Hindi work '*Rasasiddhānta Ke Anālocita Pakṣa*' of Professor B.M. Chaturvedi into English. I agreed to undertake the work. But I could not take up the work till the year, 1993.

My friendship with Professor Chaturvedi which started with correspondence goes back to 1957 when he was a student of M.A. (Sanskrit) in the Banaras Hindu University and I was a candidate appearing for the same examination. Ever since it was growing like the "*Dinasya parārdhabhinnā chāyā*" (after-noon shadow). Now I am very happy for being able to present his valuable work to the non-Hindi people through the English garb.

I have tried to keep this translation cent-per-cent faithful to the original without allowing my views creep in, even in places where I differ from the learned author. Three or four points by way of example:

1. I understand the sentence "*Na nitāntādi mātreṇajāyate cārutā girām*" (Bhāmaha's *Kāvyālaṅkāra*) in the sense "The beauty of a poem can not be established by such exclamatary remarks "*Nitāntaṁ sundaraṁ idam*" (How beautiful it is!) etc.
2. The sentence in the *Nāṭyaśāstra* "*Rasaḥ iti kaḥ padārthaḥ*" I understand "*Rasaḥ iti; kaḥ padārthaḥ?*" i.e you have used the word 'Rasa', what is its meaning? but not as "*Rasaḥ iti kaḥ? padārthah ityucyate*" (What is Rasa? It is called padārtha i.e. Vākyārtha).
3. As I have maintained in my work 'The *Contribution of Paṇḍitarāja Jagannātha to Sanskrit Poetics*,' Paṇḍitarāja is in favour of accepting the Rasānubhūti as the result of Bhrānti. He is not interested in merely repeating the theory of Abhinavagupta.
4. Bhavabhūti is understood, by almost all the scholars, as declaring Karuṇa as the Prakṛti of all the Rasa, through

his statement "*Eko rasaḥ Karuṇa eva*" etc. But as can be seen on a close examination, Bhavabhūti is referring only to the present play, *Uttararāmacaritam* , and says that the one and the same Karuṇa rasa is connected with different characters like Rāma, Sītā, Tāpasī, Kauśalyā, Janaka and others in different ways and in different degrees. Bhavabhūti belongs to the period when the original characters are considered as the locus (Āśraya) of the Rasa. Similar statement he makes in the *Mahāvīracaritam* with reference to the Vīra rasa: He says in the words of Sūtradhāra that the same Vīra rasa is described in this drama with subtle differences as distributed in and associated with great personalities like Rāma, Paraśurāma, *Bālī*, Rāvaṇa and Hanumāna:

"*Aprākṛteṣu pātreṣu yatra vīraḥ sthito rasaḥ,* |

Bhedaiḥ sūkṣmai-rabhivyaktaiḥ pratyādhāraṁ vibhajyate." ||

I am stating all this only to show how different interpretations of a passage or statement are possible to be given by different scholars.

Professor Chaturvedi is a great Sahṛdaya and a critic of original thinking. He has got the capacity of transferring the Sahṛdayatva to others also (through Sādhāraṇīkaraṇa) when he lectures on literary works like *Uttararāmacaritam* .

I am sure that his new interpretation of the Rasa theory by introducing the equations between the two sets of Vikāsa and Maitrī etc., will evoke interest among the scholars of the literary criticism and instigate further investigation.

Hyderabad
Makarasaṁkrānti,
14.1.1996

P. Sri Ramachandrudu

P. Sri RAMACHANDRUDU

VINIYOGA

Rasa-theory is the climax of Indian literary criticism where 'art' for-art-sake' and 'art means preaching' both the principles are accomplished and the concepts of sub-willedness and purposefulness relating to poetic expressions are also met with.

Rasa is the only concept which is supposed to be present in almost all the poetic elements, like, Guṇa, Alaṁkāra, Dhvani, Vakrokti, Anumiti and even poetic blemishes (Kāvyadoṣa). It is in this sense that Rasa is the fundamental (Svarūpādhāyaka) element of the kāvya. The expressions, like, Aṅgin, Saṅjñin, Jivita and Ātman used for Rasa only indicate its all-pervading nature (Sarvatattvavyāpitā). In this way, the history of Rasa became so wide that it could permeat the whole of poetics.

There has developed a tradition to deal Rasa as an element as well as a theory, and as such it has evolved as an independent school of poetics. Rasa is the only element which possesses an universal appeal and so is widely considered the essence of all the forms of literary expression. Although a lot of works has been done on the Rasa and a gradual study has been going on its different aspects by Indian and foreign scholars in different languages also, but some of its aspects still remain untouched. There are even certain other aspects to which proper justice has not yet been done while some of its problems require further elucidation.

The present work is an effort to explore such aspects and throw necessary light on them. 'Kāvya Rasa as the content of word', the psychology and supernaturalness of Rasa are altogether new aspects. The synonyms of Rasānubhūti and the Rasa-rāja also come into the same category. As for the rest, the number of rasas and Rasa as the soul of Kāvya deserve full justice.

Besides the development of Rasa theory with reference to the present day its evaluation has been adequately discussed properly. It is in this sense that the term 'Anālocita' has been used here when negation is paryudāsa or prasajya is left on the readers who are the best judges to decide.

For the preparation of this work I have made the use of some of my research papers already published which was but natural. I have also enjoyed the privilege of utilising the work of Kaka Kalekar and Dr. Nagendra's. 'Bharatiya Kāvya Siddhānt' Dr. M. Kale's 'Ādhunika Hindi Marathi min Kāvya Śāstrīya Adhyayana' and Dr. S. S. Barlingay's work 'Saundarya Tattva aur Kāvya Siddhānt' and some other works for which I express my thankfulness.

I am equally obliged and grateful to all my well-wishers whose inspirations and blessings have been of immense help to me in the writing of this book.

I feel really grateful to my very sincere friend Professor P. Sri Ramachandrudu who has automatically given English version to my work for which he has high appreciation. To express thankfulness or obligation towards him would be a formality which I cannot do to offer but quote his own assertion.

उपचारः कर्तव्यो यावदनुत्पन्नसौहृदः पुरुषः ।
उत्पन्नसौहृदानां तूपचारः कैतवं भवति ॥

Śrī Pañcamī, 2052

B.M. Chaturvedi
Professor of Sanskrit
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THE RASA AND LITERARY CRITICISM

Literature is a subject which has a wider scope. Every language and country have their own traditions in the study and the teaching of literature. But there are a few aspects of literary study which are common to every literature. We shall first discuss those common aspects and then the traditions of Sanskrit literary criticism, and the *Rasa* in particular.

Literature and the society

While explaining what is Nāṭya it is said in the *Nāṭyaśāstra*:

योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः ।
सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते ॥[१]

In this Kārikā the words Nāṭya and Loka are used in the sense of 'literature' and the 'society' respectively. As can be seen from the above Kārikā it has been recognised, from the beginning of the literary criticism that the literature is the reflection of the society. The *Yaśastilakacampu* describes a Kāvya as a tree having three roots, two trunks, five branches, four leaves, nine shadows and ten levels (Bhūmis). It is also said that only he who knows about this tree can have a proper appreciation of the Kāvya :

त्रिमूलकं द्विधोत्थानं पञ्चशाखं चतुश्छदम् ।
योऽगं वेत्ति नवच्छायं दशभूमिं स काव्यवित् ॥[२]

The tree of Kāvya has three roots — the society; the Vedas and the spiritual knowledge. The word and the meaning are its two trunks; the five Rītis - Vaidarbhī, Gauḍī, Pāñcālī, Lāṭī and Dākṣiṇātyā are its five branches; the four Vṛttis Nāgarikā, Upanāgarikā, Paruṣā and Komalā are the four leaves which cover this tree; the nine Rasas are the nine shadows which give happiness and pleasure to the men of aesthetic taste; the ten guṇas are the ten grounds on which fall these shadows.

1. N.S. 1.119
2. Y.T.C. 3.274

As is said in *Vyaktiviveka* also the society the Veda and the spiritual knowledge are the sources which give raise to a Kāvya:

लोको वेदस्तथाध्यात्मं प्रमाणं त्रिविधं स्मृतम् ।[1]

Here the words Loka, Veda and Adhyātma are used in the sense of the social life, the Śāstric knowledge and the spiritual knowledge respectively.

Though Mammaṭa maintains the superiority of literature on account of its being different from the life in the world created by Brahman by saying:

नियतिशक्त्या नियतरूपा सुखदुःखमोहस्वभावा परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा षड्रसा न च हृद्यैव तैः तादृशी ब्रह्मणो निर्मितिर्निर्माणम् । एतद् विलक्षणा तु कविवाङ्निर्मितिः । अतएव जयति ।[2]

Yet he also, in another place, accepts like the earlier writers like Bhāmaha, the importance of the knowledge of the society in creating a poem:

लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य ।[3]

As society is the main spring of the literature, it is but natural that the social life, as depicted or indicated, should occupy the foremost place while considering the value of a literary work of any place, time, or the author.

Literature, in fact, helps us in proper understanding of the society and in leading a purposeful life. The incidents depicted in the literature being significant and purposeful make us look at the world with a rational healthy attitude towards it. A litterateur does not say any thing in a casual manner. No incident occurs in a Kāvya just by accident. This is what is meant when it is said that the composition of a poet is beyond the control of the fate (*Niyatikṛta-niyamarahi ta*).

Both the good and bad occur in the life of a person without expectation. When we are not able to establish any relation between the good and bad on one hand and on our known actions on the other we simply say that these things have occurred on account of fate. But in literature either the good or the bad entirely depends on the actions of the

1. V.V. P.7
2. K.P. 1.1 (Vṛtti)
3. K.P. 1.3 (Vṛtti)

individual but not on the fate. All the incidents and their mutual relation should have proper justification. Then only the literature would be in a position to give proper direction in life, to the future generations. That is what is meant by the statement in the *Nāṭyaśāstra* :

भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम् १

"This would show to the future generation all the actions and their results."

Therefore, while examining the literature one should not ignore the society. To examine the activities of the society as reflected in the literature, is the first step in the literary criticism. A literary work should be examined and explained in such a way that a social conditions brought-out from it with various actions and their consequences, should be understood even by an ordinary student of literature.

The Maintenance of Propriety

Mahimabhaṭṭa refers to two methods of literary criticism the positive and negative, *Sampratipattimūlaka* and *Vipratipattimūlaka* . The critic following the positive method tries to bring out all the good aspects in a poem by which he is influenced not leaving even the subtlest points and this type of critic is named "*Tattvābhiniveśin* " (interested in finding the truth) by Vāmana. There is a critic of entirely different nature, called '*Arocakin*', who does not agree with any aspect that is found in a poem and tries to point out only the defects contained in it. This method is called "negative" Vipratipattimūlaka.

The functions of a teacher are slightly different from those of a literary critic. Generally a teacher is given to teach only such works which are popularly known as good works. Therefore a teacher would have very great responsibility of establishing the propriety of all the incidents and the ideas, depicted in a work. Even in the works of great writers like Kālidāsa, the propriety has to be established. Even the great poets like Kālidāsa and Bhavabhūti have tried to explain the propriety of Sītā's banishment in the *Rāmāyaṇa* of Vālmīki. The killing of Śambūka has remained as an unremovable

1. N.S. 1.23

blemish on the disk of the moon (candra bimba), the *Rāmāyaṇa*. The efforts of the poets like Bhavabhūti to remove this blemish may appear all right in those days when to go to heaven is considered to be the highest goal of life. Once it is said that the goal has been achieved every type of impropriety is removed, but such justification cannot be accepted in the modern world though Bhavabhūti has tried his best to convince us. Kālidāsa has introduced the episode of the curse (of Dūrvāsā) to remove the impropriety in the rejection of Śakuntalā by Duṣyanta as found in the original story of *Mahābhārata* and only this episode is responsible for the beauty of the dramatic plot of the *Abhijñānaśākuntalam*. The story as found in the *Mahābhārata*, is no doubt, repugnant but it is in accordance with what has happened.

Here we are now concerned with the propriety of the plot-construction. The difference between the Itihāsa (Epic) and Kāvya is based on this only. This is the reason why Ānandavardhana maintains that there is no use in describing the incidents as they have occurred:

नहि कवेरितिवृत्तमात्रनिर्वहणेन किञ्चित् प्रयोजनम्, इतिहासादेव तत्सिद्धेः ।[१]

Therefore a successful critic relegates the historical incidents to the background, for the time being, and tries to explain them on the basis of the propriety. As far as the student of literature is concerned *Rāmāyaṇa* and *Mahābhārata* also are, like *Meghadūta* and *Svapnavāsavadatta*, the works of the poets and so they also are to be examined on the basis of the propriety.

The Importance and the purpose of the incidents

Rājaśekhara conceives the literature (Sāhitya) as a person (Kāvya-Puruṣa) and as the son of the goddess Sarasvatī (the goddess of learning), got through the boon. This conception is not just partial or one-sided. All the elements of a Kāvya like the Alaṁkāra, are given different places as the different limbs of the Kāvyapuruṣa; if one component part is called the body, another is said to be soul and the yet another one is called the quality of the soul:

1. D.A. Tṛtīya-udyota

उक्तं हि काव्यस्य शब्दार्थौ शरीरं, रसादिश्चात्मा, गुणाः शौर्यादिवत्, रीतयोऽवयवसंस्थानविशेषवत्, अलंकाराः कटककुण्डलादिवत् इति ।[1]

But the individuality of a Kāvya is based on some other factors also. In the life of a person there would be a number of situations in which he experiences many ups and downs based on different incidents which are responsible for his individuality. Similarly the individuality of a Kāvya also is based on different types of emotions and situations found in it. The secret of calling this (Kāvya) as the imitation of life, lies in this factor:

नानाभावोपसम्पन्नं नानावस्थान्तरात्मकम् ।
लोकवृत्तानुकरणं नाट्यमेतन् मया कृतम् ॥[2]

The greatness of an individual depends on the purposefulness of the incidents connected with his life and the relative importance of the conditions. The meanness of an individual will be in the same ratio as that of the uselessness of the incidents in his life. The same case with a poem also. In the life of a man the main cause of the purposeless incidents is his nature. But in a poem there is no place for such nature. Every incident in a Kāvya has some purpose and meaning. There is some relative importance of the incidents introduced in a poem. The function of a critic becomes very difficult because he has to explain the importance or otherwise of every incident, small or big in a Kāvya.

According to Ānandavardhana, a great poet will have full control over his Kāvya. He covers up the purposelessness of small incidents by his Pratibhā, the intuitive power, so cleverly, that even a skilfull critic finds it difficult to point out which of the incidents is more significant and which is less (significant):

अव्युत्पत्तिकृतो दोषः शक्त्या संवियते कवेः ।[3]

According to the Dhvani theory there is charm only when the main idea in a Kāvya is suggested without being conveyed directly. In the same way, the significance of an incident would be more charming only when it is suggested:

1. S.D. Pra. Pariccheda
2. N.S. 1.112
3. D.A. Tṛtīya-Udyota

प्रसिद्धिश्चेयमस्त्येव विदग्धविद्वत्परिषत्सु यदभिमततरं वस्तु
व्यङ्ग्यत्वेन प्रकाश्यते । न साक्षात् शब्दवाच्यत्वेनैव ।[१]

The Intention of the Poet

Literature is an art. A poet wants to express his aesthetic experience through the art of literature. The beauty is not confined only to the form; it can be there in the ideas also, because the ideas can be both tender as well as harsh. A poet conceives the ideas, as in a womb, in a seminal form. They develop gradually when such a state comes that the poet becomes restless till he expresses them. These ideas which make the poet restless till he expresses them constitute the Kavi-vivakṣā the poet's intention.

According to Mahimabhaṭṭa, the author of the *Vyaktiviveka* , the Vivakṣā in a Kāvya consists of the discretion between what should be done and what should not be and this is in general the subject matter of a Kāvya. This is the duty of a poet to express his experience of the truth in a beautiful style, the truth which is based on some doctrinal importance. Whatever may be conveyed, but the style should be charming, and the charm is called Rasa. According to him the Rasa in a Kāvya is the means to convey the truth, and the ideas. The skill of a critic lies in recognising the Vivakṣā (intention) of the poet and in making it understood even by a general reader. He should understand the secret of every line. The Vivakṣā of a poet is concealed, in a peculiar way, in his method of expression. This is found in the whole work and in parts of it. Ānandavardhana explained in the fourth chapter of *Dhvanyāloka* , the Kavi-vivakṣā, contained in the whole of the *Rāmāyaṇa* and the *Mahābhārata* . Kuntaka, Mahimabhaṭṭa and Kṣemendra have shown how the poet's intention can be traced in words and phrases also.

The Style

While examining a poem, we come across an important factor, i.e. the style adopted by a poet for the expression of his ideas. Style is a factor which distinguishes the poetry

1. D.A. Tṛtīya-Udyota

(Kāvya) from the other types of literature. Vāmana identifies it correctly and says:

सति वक्तरि सत्यर्थे सति शब्दानुशासने ।
अस्ति तन्न बिना येन परिस्रवति वाङ्मधु ॥[१]

What is that factor by the association of which only a poem pours honey? This question naturally arises in the mind of every one. Vāmana quotes in reply to this question, the statement of an earlier writer who feels the peculiar arrangement of words used for conveying an idea is the factor which distinguishes a poet, though nothing new is said by it. This arrangement of words makes the reader overwhelmed with joy and the Sahṛdaya (a man of aesthetic sense) would feel that there is a rain nectar pouring in his heart.

किन्त्वस्ति काचिदपरैव पदानुपूर्वी, यस्यां न किंचिदपि किंचिदिवावभाति । आनन्दयत्यथ च कर्णपथप्रयाता, चेतः सताममृतवृष्टिरिव प्रविष्टा ॥[२]

This arrangement of words is the style of Kāvya and the same is called Rīti by Vāmana. It is given a technical name Vacana-vinyāsa-Krama by Rājaśekhara. Perhaps following the earlier writers, Bhāmaha calls it 'Sauśabdya'.

Bhavabhūti calls a Kāvya 'Suvacanam'. What is said by Rāma, in *Uttararāmacarita* while praising the words of Sītā is in fact a beautiful definition of a Kāvya given by Bhavabhūti. A Kāvya consists of the careful use of the beautiful words which makes the flower of life which has faded away on account of worldly activities blossom again. Even a person who suffers from the lack of everything else can get full satisfaction from it. Though enjoyed through hearing a poem enchants all the senses. It is the nectar for the ear and for a reader of aesthetic sense it works like a Rasāyana (strength giving medicine).

म्लानस्य जीवकुसुमस्य विकासनानि संतर्पणानि सकलेन्द्रियमोहनानि ।
एतानि ते सुवचनानि सरोरुहाक्षि कर्णामृतानि मनसश्च रसायनानि ॥[३]

1. K.A.S.V. 1.2.11
2. K.A.S.V. 1.2.21
3. U.R.C. 1.36

It is a pleasant act for a critic to recognise and analyse the style of a Kāvya. The style of a Kāvya has connection with the taste of a person also. That is why each reader has a favourite poet of his own. Though each poet has his own peculiar style, there is a tradition of classifying the poets under different groups on the basis of the style. A good critic of poetry can understand, immediately after reading a poem, whose poem it could be. We cannot dismiss as baseless the popular story that Kumāradāsa, the king Śrīlaṅkā could recognise half of the verse as the composition of Kālidāsa the moment he heard it from a Gaṇikā.

The Unity of the different poetic theories

In any language, once there is the development of literature, different methods also are evolved which, in course of time, take the form of different literary theories. Each language has its own literary theories and Sanskrit is not an exception to this general rule. The discussions based on the ingredients of a Kāvya, such as the Doṣa, Guṇa, Alaṅkāra, Rīti and Vṛtti etc., and the theories based on the Dhvani, Vakrokti, Rasa, Aucitya etc., are the special features of the Sanskrit literature which cannot be found elsewhere. Even in the case of some of the literary trends, which are generally found to be similar in all the other languages, Sanskrit has its own speciality.

In every language of the world the literature began with the prose works. Metrical compositions were of much later times. On the contrary, the earliest literary works of Sanskrit, whether Vedic or classical, were in the form of metrical compositions. In course of time both the verse and prose were used for expression but the verse continued to hold the field, whether it was poetry (Kāvya), Epics or the Purāṇas.

When verse is considered, in the other languages of the world, as the medium of poetical expression and prose as that of any other type of expression, in Sanskrit, the Prose and the verse continue to be the media of expression both in the poetic and Śāstric (scientific) literature, even today. Even in one work, both the verse and prose are used. A large portion of *Yajurveda Saṁhitā* consists of prose. The two Kāṇḍas out of twenty in the *Atharvaveda* are composed in prose. The same method is found adopted in the *Brāhmaṇas* and the *Upaniṣads* .

The *Brāhmaṇas* are mainly in Prose where as the large portions of the *Upaniṣads* are found in verse. The same is the case with *Mahābhārata* and *Bhāgavata*. We find the development of the same method in the inscriptions, dramas and the Kāvyas of the classical Sanskrit.

It is the special feature of Sanskrit that even in the works other than the Kāvya also dealing with subjects like Grammar, Philosophy, Dharma, Artha and Kāma, and in the Epics and the Purāṇas, the verse form is used in abundance. As a result of this there was an unbroken relation between the Poetic and Śāstric works; with a constant exchange of the ideas and language-patterns thus making both complimentary to each other. That is why Mahimabhaṭṭa calls a Kāvya also a 'Śāstra': *Kāvyanāṭya-Śāstra-rūpo-ayam.* The difference is only in the mode of expression, and there is no difference in the ideas to be expressed: *Upāyamātra-bhedaḥ, na Phala-bhedaḥ*.

The main purpose of the both Kāvya and Śāstra is to produce the sense of discretion (in the reader) between the good and bad:

सामान्येनोभयमपि च तत् विधिनिषेधव्युत्पत्तिफलम्[1]

This close connection between the art and sciences is the unique feature of the Sanskrit language and literature which cannot be found anywhere else. Therefore it is necessary to understand its importance. This close connection is not just accidental; this is the result of the deliberate efforts on the part of the great thinkers and the makers of the literature. The far-seeing intuitive power of those great men is at work to bring out this close contact between the creative art and the sciences. Now-a-days there is a gulf between the literature on one hand and the philosophy and the science on the other, in all the countries of the world. The gulf is becoming so wide that it is not possible to bring them closer to each other.

Viewed in this light, we can understand the greatness of the Indian thinkers who had established so much of closeness between these two branches of the literature, artistic and scientific and have been preserving it till today. Through this closeness it has been possible for the Sanskrit literature to maintain the cultural unity of India from times immemorial.

1. V.V. P.20 (With Madhusūdanī-Vṛtti)

One has to bear this point in mind if one wants to make an indepth study of Sanskrit literature and evaluate it on correct lines.

Literature and Beauty

Just as the study of the Sanskrit language has resulted in the development of a perfect grammar, so also the careful study of the literature has resulted in the appearance of a great tradition of literary criticism. This tradition has a very long history of two thousand years beginning with the *Nāṭyaśāstra* of the 3rd century B.C. and extending up to the 17th century when *Rasagaṅgādhara* was produced by Paṇḍitarāja Jagannātha. The same tradition continues to influence the literary world in one way or the other, even today. The analysis of each and every part of the literature to the minutest details, as was done in Sanskrit, is hardly found in any literature of the world. The literary theories are described in such details, and so much of technical vocabulary connected with them is developed that a scholar of ordinary attainments would find it difficult to apply all these theories while teaching or appreciating any literary work. It is true that all the elements connected with a Kāvya like the Doṣa, Guṇa, Rīti, Vṛtti and Pravṛtti etc., and the theories based on the Rasa, Dhvani and Vakrokti etc., are so systematised that mere reference to them while studying a literary work appears to be quite inadequate for appreciating it and so the application of some new principles appears to be necessary; but one would be committing a great blunder if one turns blind to all these elements, on that ground. Therefore it is being attempted here to make a brief survey of these elements.

Literature is not merely an art; it is the most important one among all the fine arts. An art is called '*art*' because it is expressive or suggestive of beauty. What kind of beauty is suggested through a Kāvya and what is its nature? how is it, produced? these are the questions raised and answered in the works of literary criticism in Sanskrit. The beauty is called with various names - Cārutā, Śobhā, Saundarya, Camatkāra, Vicchitti and Ramaṇīyatā etc., which are almost synonymous.

In order to decide the greatness of a Kāvya, one has to understand the meaning of these words clearly.

None of these words is found in the *Nāṭyaśāstra* of Bharata. Most probably these are the qualities of a composition and Nāṭya, being an art, is more the source of joy rather than beauty. The joy is not the quality of a composition but it is the quality (feeling) of the spectator. This is what is meant while saying that a drama is enjoyable. Therefore every student of literature should know the difference between the beauty (cārutā) and being enjoyable.

Bhāmaha is the first writer who makes the search for Cārutā (beauty) in the work of a poet. It is clear from his discussion that some of the earlier writers were of the opinion that the Vaidarbhamārga is more suitable for the poetic expression. But Bhāmaha opines that the mere employment of Vaidarbhamārga (simple and elegant style) does not ensure the presence of beauty in a Kāvya:

न नितान्तादिमात्रेण जायते चारुता गिराम्[१]

Here the word 'Ādi' refers to the Vaidarbhamārga, mentioned earlier. According to him the poetic beauty depends on the discreet use of the Alaṅkāras (figures of speech) which involve Vakrokti (a fine turn of speech):

वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः[२]

Daṇḍin accepts that all the Alaṅkāras are responsible for the charm in a Kāvya:

काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते[३]

Vāmana uses both the words 'Saundarya' and 'Śobhā'. While accepting 'Alaṅkāra' as a synonym to 'Saundarya', he states that guṇas produce Śobhā in a Kāvya and the Alaṅkāras enhance it.

काव्यशोभायाः कर्तारो धर्मा गुणाः, तदतिशयहेतवस्त्वलंकाराः[४]

According to Ānandavardhana the real ornament of the work of a poet is the suggested sense, Dhvani, which may be a Vastu (an idea), Alaṅkāra or Rasa:

1. K.A. 1.36
2. K.A. 1.36
3. K.D. 2.1
4. K.A.S. 3.1.1, 2

मुख्या महाकविगिरामलंकृतिभृतामपि ।
प्रतीयमानच्छायैषा भूषा लज्जेव योषिताम् ॥[१]

As he feels the beauty (cārutā) of a Kāvya is suggested like the Lāvaṇya (loveliness) of a damsel, but it is never conveyed directly:

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ॥[२]

According to Ānandavardhana the factor that controls the beauty in a Kāvya is the suggestion of the ideas. Even a fine idea would not be so charming when it is expressed directly as when it is suggested.

सारस्त्पो ह्यर्थः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरां शोभामावहति ।[३]

Following Bhāmaha, Kuntaka accepts Vakrokti as the source of beauty (camatkāra) in a Kāvya, which is quite opposite to the Svabhāvokti (description of a thing as it is). According to Abhinavagupta, Rasa is the only source of the beauty in a Kāvya. Even the (suggested) Vastu and Alaṅkāra beautify the Kāvya only through the touch of Rasa. Visvanātha also accepts the same views.

Paṇḍitarāja Jagannātha uses the word Ramaṇīyatā as a synonym to Cārutā (beauty) in a Kāvya which is, according to him, to be found only in the sense. This Ramaṇīyatā is responsible for the supernatural pleasure produced by a Kāvya.

One of the important aspect of the literary criticism is to find out, after a careful scrutiny, the beauty in a Kāvya. This can be done by taking up a word, a sentence, a verse, a context, a sarga, an ucchvāsa an act, or the whole work. A Kāvya is broadly, called an Alaṅkāra also. It's being an Alaṅkāra is mainly based only on the expression of the beauty. The Rasa alone can bring about perfect beauty in a Kāvya and this is what is meant by saying "*Saundaryamalaṅkāraḥ*" — Alaṅkāra is the beauty.

1. D.A. 3.38
2. D.A. 1.4
3. D.A. 2.30

The Poetic experience

The most important aspect in the literary criticism is to analyse and explain the nature of the poetic experience. It is very difficult to explain any experience, in words, because being an abstract thing is defies definitions. The same difficulty with the poetic experience also. The Indian literary critics have classified the experience under three headings. One type of the experience is to get the knowledge of something new. When we know something new, we feel got some additional knowledge which was not there earlier; and the experienced is called 'Vastu'.

In the second type of the poetic experience, there is strikingness which is brought about by the Alaṅkāras which makes the reader, for a moment wonder-struck making him forget the activities of the day-to-day life. In other words, it can be said as being produced by an extraordinary function (of the words). There is no possibility of any increase in the knowledge of the reader by this type of experience. Only the natural instinct of a man for something wonderful is satisfied.

The third type of the poetic experience makes the reader completely absorbed in his own experience with no cognition of anything else at that moment. This self-forgetting state is called Rasānubhūti, experience of the sentiment. At this stage there is no new knowledge acquired and there is no feeling of wonder. The heart-overflows with a peculiar experience which is entirely different from the two types (of experience) described above. Every limb and every inch of the body is effected by this experience. It is very difficult to explain the experience of Rasa as compared with the experiences of Vastu and Alaṅkāra. Yet all the Alaṅkārikas from Bharata to Paṇḍitarāja Jagannātha tried to analyse and explain this experience also along with the experience of the Vastu and Alaṅkāra. All the Alaṅkārikas are unanimous in giving the highest importance to the experience of Rasa. As Ānandavardhana feels the Vastu and Alaṅkāra are useful only as a means for developing the Rasa, they should be employed in a Kāvya in order to help the development of the Rasa, says Ānandavardhana:

तथा शरीरमुत्पाद्य वस्तु कार्यं यथा तथा ।
यथारसमयं सर्वमेव तत्प्रतिभासते ॥[१]

If the Vastu is developed in newer and newer forms or it is tried to produce charm through the employment of the Alaṅkāras neglecting the Rasa the Kāvya loses its value and the poet cannot be ranked to a higher place. Even the good poets of great Pratibhā (intuitive power) indulge in such wordy acrobatics and ultimately fail to produce a good Kāvya, says Ānandavardhana:

प्रबन्धविशेषस्य नाटकादे रसव्यक्तिनिमित्तमिदं चापरमवगन्तव्यम् यदलंकृतीनां शक्तावप्यानुरूप्येण योजनं शक्तो हि कदाचित् अलंकारनिबन्धने तदाक्षिप्ततयैवानपेक्षितरसबन्धः प्रबन्धमारभते तदुपदेशार्थमिदम् उक्तम् ।[२]

The Indian literary criticism has given the highest place to Rasa. Everything else like Alaṅkāra, Guṇa, Rīti, Vṛtti and Pravṛtti etc. finds its place in a Kāvya so far as it is useful for the Rasa. The relevance of all these above mentioned elements also is examined with reference to their usefulness to the Rasa. That is the reason why only those poets who attained perfection in depicting Rasa are given a very high place in India. Vālmīki, Vyāsa, Kālidāsa and Bhavabhūti are the standing example for such perfection. It is said in praise of such poets —

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशःकाये जरामरणजं भयम् ॥

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1. D.A. Tṛtīya-Udyota
2. D.A. Tṛtīya-Udyoda

2

THE HISTORY OF THE DEVELOPMENT OF THE RASA-THEORY

The Rasa is the most important element in a Kāvya. The importance of the Rasa is clearly expressed in the works of the Alaṅkāra Śāstra, by calling it the 'Ātman' (the soul), 'Aṅgin' (the principal element), 'Pradhāna-Pratipādya' (a thing to be mainly conveyed), 'Svarūpādhāyaka' (that which makes a composition 'a Kāvya') and Alaṅkārya (a thing to be embellished) etc. the Rasa is discussed in almost all the works on Alaṅkāraśāstra directly or indirectly. But it is surprising that in the long history of two thousand years, no independent work which deals with the Rasa-siddhānta exclusively, as a theory, is available. Some of the small works like *Rasataraṅgiṇī*, and *Rasapradīpa* etc., though dealing with the Rasa exclusively, do not discuss Rasa as a theory, but only describe the different varieties of the Rasa with some of their subdivisions, giving their definitions and examples.

It is true that the theory of Rasa is discussed in detail, in some of the authoritative works like *Dhvanyāloka*, *Kāvyaprakāśa*, *Sāhityadarpaṇa*, *Bhaktirasā-mṛtasindhu* and *Rasagaṅgādhara* etc., but even in those works only the Philosophic and scientific aspects of the Rasa are mainly discussed. There is no work which contains the critical analysis of the history of the development of the Rasatheory. This is the state of affairs even in the works written in English. In the works of writers like Kane and De, in which the Rasa is discussed, much importance is given to the historical aspect while maintaining silence on the critical analysis.

Independent works are written on Rasa, in Hindi and other Indian languages, which are, of course, valuable, but there also, importance is given to present the Rasa theory in a garb easily understandable to the modern mind, relegating the critical estimate of its historical development to the back position.

Here an attempt is being made to make a historical and critical study of the Rasa theory purely on the basis of the works available in Sanskrit literature.

On an examination of the works on Indian literary criticism from a historical point of view, it is clear that the Rasa is discussed in three aspects i.e. as an element, as a theory and as a literary school. Like the Doṣa, Guṇa, Alaṅkāra, Rīti, Vṛtti, and Pravṛtti etc., Rasa also is an element in a Kāvya which is mentioned in clear terms in *Rāmāyaṇa* and *Mahābhārata*, and in a different manner in the *Vedic Saṁhitās*. Thus the history of Rasa, which is an element responsible for calling a work with the name 'Kāvya' is as old as the Saṁhitā of the *Ṛgveda*.

पावमानीर्यो अध्येत्यृषिभिः संभृतं रसम् ।
तस्मै सरस्वती दुहे क्षीरं सर्पिर्मधूदकम् ॥[१]

As a theory (Siddhānta) Rasa is discussed for the first time in the Sixth and Seventh chapters of the *Nāṭyaśāstra* of Bharata. Though it is stated by Rājaśekhara, in the introduction of the *Kāvyamīmāṁsā* that Nandikeśvara is an authority on Rasa but no work on Rasa by that author has come down to us. His only work known to us now is *Abhinayadarpaṇa*. Pāṇini mentions the *Naṭasūtra* by Śilāli:

पाराशर्यशिलालिभ्यां भिक्षुनटसूत्रयोः ।[२]

and the name of an author, kṛśīśva:

कर्मन्दकृशाश्वादिनिः ।[३]

The *Naṭasūtra* of Śilāli must have contained a chapter on Rasa; but neither this work nor the work of Kṛśāśva is available to us now. Thus we find in the history of the Indian literary criticism, Bharata is the first man to discuss the theory of Rasa, though the historicity of Bharata himself is not beyond doubt. But this does not, in any way, reduce the importance of *Nāṭyaśāstra* which has to be undoubtedly accepted as the first work on the theory of Rasa.

Without entering into the controversy of the authorship of the *Nāṭyaśāstra*, (like that of Bharata and Vṛddhabharata etc.)

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1. Ṛg. 9.6.7.32
2. Asht. 4.3.12
3. Asht. 4.3.111

it has been established on the strength of the external and internal evidence, that it is a work completed in a period between 300 B.C. and 300 A.D.[1] While assigning such a long period of 600 years it is clearly indicated that this is not the work of a single author but material connected with Nāṭya has been compiled and added in proper places (in this work) by different authors of different times.

The discussion on the theory of Rasa, as found in the *Nāṭyaśāstra* is complete in' all respects. On seeing the large number of technical words used while discussing this theory, it can be easily surmised that this vocabulary must have been perfected over a long period because it takes a long time of centuries after a theory is developed, to use the technical words with such perfection.

The theory of Rasa as is presented by Bharata is purely technical and scientific without any philosophic complications. Giving the example of the well known condiments he explains that just as the men take the food dressed with the condiments experience the different tastes and enjoy them, so also a Sahṛdaya, a man of fine taste, experiences the Rasa in a Kāvya and enjoys great pleasure:

यथाहि नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः . पुरुषा हर्षादींश्चाधिगच्छन्ति तथा नानाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षकाः हर्षादींश्चाधिगच्छन्ति ।[2]

The experience itself of the Sthāyibhāva (the abiding emotion) associated with the Vibhāvas (the stimulus and stimuli). Anubhāvas (emotional reactions) and the Sañcāribhāvas (the passing moods) presented in a Kāvya, is the experience of Rasa. It is called Rasa because it is enjoyed. This enjoyment is brought about by the experience of the Sthāyyi-Bhāva like Rati (love) etc., latent in one's own mind.

भावाभिनयसम्बद्धान् स्थायिभावांस्तथा बुधाः ।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥[3]

1. Kane Dr. P.V., H.S.P., M.L.B.D p. 47.
2. N.S. P. 288-89 (Baroda Prakaśana)
3. N.S. 6.33

The Sthāyibhāvas which are fundamentally four in number, are only the mental states, Vikāsa (expansion),. Vistāra (spreading), Kṣobha (excitement) and Vikṣepa (distraction) and they are named in the Kāvya as Rati (love), Utsāha (high spiritedness), Krodha (anger) and Jugupsā (disgust). As each one of these mental states has one subordinate state the total number of the mental states comes to eight, on the basis of which eight Rasas are accepted.

In the same (6th) chapter of the *Nāṭyaśāstra* there is a discussion on Śāntarasa with Śama as its Sthāyi-bhāva. Śama is nothing but the non-existence of any one of the four fundamental mental states mentioned above. The Śāntarasa is considered to be the fundamental Rasa out of which all the other Rasas spring up :

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः ।[१]

According to some modern scholars this discussion on Śāntarasa is a later interpolation. But as a detailed commentary of Abhinavagupta, on this section is available it has to be accepted as existing long before Abhinavagupta's time (1000 A.D.).

Bharata's *Nāṭyaśāstra* is written in a Pauranic style in the form of a dialogue between the teacher and the taught. At the beginning of the work, the removal of misery (Duḥkhāpanodana) is said to be the purpose of this work. While discussing about the Rasa there is no reference to this point. In his discussion on Rasa, Bharata has nowhere used even the word Ānanda, let alone the use of the phrase Brahmānanda-sahodara (experience on par with the experience of the Supreme being). Bharata's Sūtra on Rasa— "*Vibhāvānu-bhāva-Vyabhicārisaṁyogād-rasanispattiḥ* " is apparently so simple that even ordinary reader does not find it difficult to understand its meaning. But from the commentaries of the commentators which are highly complex it is clear that the Rasa-sūtra is not that simple as it appears to be.

In some of the statements in the *Nāṭyaśāstra* , there are some contradictions. After raising a question whether the Rasa comes to existence through the Bhāvas or the Bhāvas come

1. N.S. P. 334

into existence through the Rasa, it is said that Rasa is produced by the Bhāvas but not the Bhāvas by the Rasa. In the same context it is said afterwards that the Rasas and the Bhāvas come into existence by mutual help. Again it is said that the Rasās are the source of the Bhāvasa:

यथा बीजाद्भवेद्वृक्षो वृक्षात्पुष्पं फलं यथा ।
तथा मूलं रसाः सर्वे तेभ्यो भावा व्यवस्थिताः ॥[१]

The words 'Abhinirvṛtti', 'Siddhi' and 'Vyavasthiti' used in this context should be taken as synonymous; otherwise it is not possible to find out the correct meaning of this passage. That is why the author of *Abhinavabhāratī* had to struggle very much in commenting on this passage.

Bharata has mentioned eight Sthāyi-bhāvas, eight Sāttvika-bhāvas and thirty three Vyabhicāri-bhāvas, the total number of which comes to forty nine. Paṇḍitarāja Jagannātha raised a question regarding the number of the Bhāvas and said it is only based on the tradition set by Bharata. But it appears to be based on some scientific significance as is explained in *Avaloka*, the commentary on *Daśarūpaka*[2]. This is the summary of the material on Rasa available in the *Nāṭyaśāstra* and it is difficult to decide how much of it is the contribution by Bharata and how much is taken from the earlier works.

As far as the question of the place of Rasa in a Kāvya or Nāṭya is concerned Bharata feels that they (Kāvya and Nāṭya) should be replete with Rasa like the garden which is covered by flowers in the spring season:

पुष्पावकीर्णाः कर्तव्याः काव्येषु हि रसाः बुधैः ।[३]

Bharata discussed the Rasa only with reference to the Nāṭya which is Abhineya and so is called Dṛśyakāvya (a poetical work to be seen). Later on works on Rasa are written with reference to the Śravya-Kāvya (poem to be only heard) also, while discussing about some of the elements connected with the Kāvya writers like Bhāmaha, Daṇḍin and Udbhaṭa gave importance only to the Alaṅkāra. Rasa also no doubt, finds a place in their works but only as one of the Alaṅkāras. If there is any discussion on the Rasa, it is by taking it only as

1. N.S. 6.36
2. Avaloka on D.R. 4.43
3. N.S. 7.120

one of the poetical elements. Therefore we do not come across the discussion on the theory of Rasa in these works. The same with Vāmana also. According to him the mode of expression, i.e. Rīti is responsible to call a composition 'Kāvya'. Rīti is the soul of the Kāvya and Guṇa is the soul of Rīti. He includes Rasa under the Guṇa called Kānti. Therefore it is clear that the Rasa is considered, in those times, as connected mainly with the Nāṭya. The secret of Rasa-niṣpatti (Rasa-realisation) lies, according to the old writers in the presentation on the stage. A Śravya Kāvya (a poem to be heard) cannot give Rasāsvāda because it can not be presented on the stage. Bhaṭṭatauta says:

"प्रयोगत्वमनापन्ने काव्ये नास्वादसंभवः"[१]

While commenting on the part of the Kārikā "*Tasmān Nāṭyarasāḥ smṛtāḥ*" of *Nāṭyaśāstra*, Abhinavagupta clearly states that Nāṭya and Rasa are one. Nāṭya is Rasa or the group of Rasas is Nāṭya. If there is Rasāsvāda in a Śravya Kāvya also it is only on account of the graphic descriptive power of the poet which makes the described things as though they are actually seen by the reader.

The state of Rasa, from Bhāmaha to Ānandavardhana has been almost on these lines. Ānandavardhana made a successful effort, through his Dhvani Theory, to bring about harmony between the elements Doṣa, Guṇa, Alaṅkāra and Rīti etc., on the one hand and the Rasa on the other. The Rasa acquired a very important place over the other elements. In the Dhvani theroy, Rasa is no more an Alaṅkāra, because an Alaṅkāra cannot be the element which is responsible for a composition to be called a Kāvya. An Alaṅkāra can find a place in a Kāvya only as an element subordinate to the Rasa, it can never be the Aṅgin, an important one:

विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन[२]

Ānandavardhana has discussed about the Rasa only as an element in a Kāvya. He does not discuss about the theory of Rasa. Of course, he has given the highest place to Rasa among the poetic elements. He appears to have accepted the Rasa theory as explained by Bharata in toto. But there are two important points made out by Ānandavardhana regarding

1. A.B.; N.S. (Baroda) p. 291
2. D.A. 2.18

the Rasa-theory. The first point is— the Rasa is not confined to the Nāṭya only; it has an important place in the Śravyakāvyas like *Rāmāyaṇa* and *Mahābhārata* also. The delineation of the Rasa in any type of Kāvya depends upon the capacity of the poet. If the poet is Rasa-siddha (perfect in the art of the delineation of Rasa), why a Mahākāvya, even a Muktaka (a single disconnected verse) can be made replete with Rasa as can be seen in the verses of Amaruka. The second and the most important point is that the Rasa can never be conveyed by words directly; it can only be suggested. This theory has given a completely new turn to the thinking in the Indian Poetics. Thus, according to Ānandavardhana, the Rasa may be suggested by Śabda (word) Artha (sense), Alaṅkāra or Vastu. Among the poetic elements Rasa is the one which can be conveyed only through the Vyañjanā Vṛtti (suggestive power) but not through Abhidhā (the significative power of the word) or Lakṣaṇā (the power of a word expressive of the secondary meaning).

So many objections are raised against the theory that Rasa is only Vyaṅgya (to be suggested), by writers like Bhaṭṭanāyaka, Rājaśekhara, Dhanañjaya, Kuntaka, Mahimabhaṭṭa and Bhoja by some of them directly by some indirectly. But by the time Mammaṭa came into the field all these objections have disappeared and it has been universally accepted that Rasa can only be Vyaṅgya (suggested). The credit for this should go to Abhinavagupta who even without writing an independent work has exercised tremendous influence on the literary criticism in general and the Rasa-theory in particular, through his two great commentaries, *Abhinavabhāratī* and *Dhvanyālokalocana* .

Before examining the views of Abhinavagupta on the Rasa in a Kāvya it is necessary to join the links of the commentaries of the earlier commentators on *Nāṭyaśāstra* , Bhaṭṭalollaṭa, Śrī Saṅkuka and Bhaṭṭanāyaka who has developed the theory of Sādhāraṇīkaraṇa (universalisation). These three commentators have an important place in the history of the scientific analysis of the Rasa.

Bhaṭṭalollaṭa appears to be the follower of the Mīmāṁsā system. Taking the clue from the theory of Apūrva from the Mīmāṁsā, he has developed his theory of Rasa. When a

sacrifice ordained by the Veda is performed an Apūrva which is otherwise known as Adṛṣṭa is produced which gives the enjoyment of the result to the yajamāna, the performer of the sacrifice. In the same manner a new thing called Rasa is produced by the causes like Vibhāva etc., and it is experienced by a man of aesthetic taste. Thus, the Rasa which is nothing but an experience, is the result, produced by the action of the Vibhāvas etc. The place of its birth is the persons like Rāma who are being imitated; but it appears as though it is associated with the imitator (the actor). The place of its experience (the man who experiences it) is the spectator who is a man of fine taste.

Śrī Śaṅkuka, another great commentator on the *Nāṭyaśāstra* does not accept that Rasa is a thing to be produced 'Kārya'. The relationship of one being the product another being the cause (Kāryakāraṇabhāva) between the Rasa and the Vibhāvas etc., cannot be maintained. If the Vibhāvas etc., are accepted as the Nimittakāraṇa (efficient cause) of the Rasa, the product, Rasa, should continue to exist even after the cessation of the Vibhāvādi because an effect is not destroyed by the destruction of the efficient causes. But in the case of Rasa, it disappears the moment the Vibhāvādi disappear. That is why the Rasa is said "Vibhāvādi Jivitāvadhi" (lasting as long as the Vibhāvādi lasts). Therefore Rasa cannot be produced (Kārya) but it can only be inferred. Though inferred, as it has a speciality of its own it gives pleasure to the spectator, because his latent impressions (vāsanās) are at work in the case of Rasa.

According to Bhaṭṭanāyaka, the Rasa can neither be produced (Kārya) or inferred (Jñāpya). It is neither completely non-existent and produced as a new thing nor it was existing earlier in the form of Rasa. Here there is a psychological process involved. The Vibhāvas etc., which are connected with an individual get universalised, suppress the Tamas and Rajas in the mind of a sympathetic spectator and bring out the Sattva to the fore; by which he (the spectator) gets experience of the pleasure of peculiar nature which makes him completely forget himself. This is what is called the Bhoga (enjoyment) of Rasa.

Abhinavagupta while making the best use of these theories, has explained the process of the Rasa experience on the basis of Vyañjanāvṛtti (the power of suggestion). Without giving much importance to these questions (whether Rasa is produced or inferred etc.,) he has tried to explain the nature of the Rasa-experience. In this context the first thing he said is that the Rasa experience is not an experience of something different from the Rasa; but the experience itself in Rasa. This is not an objective experience but is subjective. In other words, the experience of the self (Ātmānubhūti) itself is the Rasānubhūti (Rasa-experience) and is called Svātmaparāmarśa (contact with one's own self) by Abhinavagupta. His argument is as follows:— the planet Rāhu can not be ordinarily seen with our naked eyes. But when it passes through the region of the Sun or the moon, it can be seen by everyone. This is the nature of the Ātmatattva (self) also which is beyond the range of the senses. If reflects on the mind with the Sattvaguṇa predominent when it becomes the object of experience for every person. The state lasts for a long time in the Nirvikalpakasamādhi (the state of mental concentration with no distinction of the knower, the known and the knowledge), but this can be there for a moment when the mind is concentrated on the worldly objects. The poetic experience is midway these two states. The emotions like the Rati (love), latent in the mind of a spectator, can be roused by a Kāvya when the Sattvaguṇa becomes predominent, in the mind and makes it capable of having self-experience (Ātmānubhūti). Immediately after the cognition of the Vibhāvādi, there will be a kind of identity (Tādātmya) with the things described. In accordance with the peculiarity of the impressions (Vāsanās) of the Vibhāvādi that are there in the mind, there comes the blissful experience of the self and this experience is called Rasa. In other words the experience of the emotions like the Rati etc., associated with the consciousness (Caitanya) is the Rasa. The Rasa which is nothing but the contact with one's own self (Svātmaparāmarśa-rūpa) is entirely different from the worldly pleasure; and so it is called Alaukika transcendental. In the ordinary life one gets pleasure (Harṣa), which is a kind of modification of the mind (Cittavṛtti). But the experience of one's own consciousness, brought about by a Kāvya is not produced by the Vibhāvādi but only suggested by them.

Therefore Rasa should be called Vyaṅgya (suggested) only. When it is said that the Rasānubhūti is Alaukika it does not mean that it is opposed to the world or does not occur in it (the world). Only some peculiarity is meant here. What is called 'extra-ordinary' in English is called 'Alaukika' in Sanskrit. In the Nyāyadarśana, the yogaja-Pratyakṣa (yogic perception) is called Alaukikapratyakṣa.

Abhinavagupta is a great exponent of the importance of the Rasa. According to him the Rasa is the essence of the Kāvya, it is its soul (Ātman). The Vastudhvani and the Alaṅkāradhvani are its mere aids. In fact only the Rūpaka (Nāṭya) in its ten varieties is the Kāvya. The Kāvyatva (being a Kāvya) of a Śravya Kāvya depends on its having some dramatic element.

The discussion on Rasa after Abhinavagupta till Paṇḍitarāja Jagannātha has come into the field has been a vain repetition. Bhoja did not add anything new to the theory of Rasa but gave it the highest place in the Kāvya and placed the Śṛṅgāra Rasa on the throne as the king of a Rasas. Following Abhinavagupta, Mammaṭa accepted Rasa as the soul of the Kāvya, but he did not discuss even the important point that the Rasa consists of the contact with the consciousness (Svātma-parāmarśa-rūpa). Saying that the Rasa is Cinmaya (consciousness), Viśvanātha supported the views of Abhinavagupta and presented some arguments in favour of its being Ānandarūpa (bliss). Such statements as "the Rasa is relished" should be taken not in their literary sense because the Rasa itself is the relish. These statements should be taken in their secondary sense like "*Odanaḥ Pacyate*" (Odana is being cooked) because the cooked rice only is called Odana, maintains Viśvanātha. Here he raises a question and answers it: When it is said that the Rasa itself is the enjoyment then it is to be accepted as a Vyāpāra (a function). The Vyñjanā which suggests the Rasa is also Vyāpāra, so are we to accept that both the Rasa and the Vyañjanā are the same? The responsibility of answering this question he (Viśvanātha) throws on the Vedāntins who accept that Brahman and the Cittavṛtti (the modification of the mind) are both the same being the consciousness. Or it may be accepted that the function, enjoyment (Svādanavyāpāra) is of the unique nature and so different from the action of doing or indicating.

After Viśvanatha, Paṇḍitarāja Jagannātha claims to have given some original contribution to the theory of Rasa. The first point is when it is said that the Ātman (consciousness) associated with the emotions like the Rati etc., is the Rasa, the consciousness (Cit) should be given prominence taking it as the Viśeṣya and so instead of saying that Rasa is the Ratyādi in its association with the Caitanya (consciousness) (*Cidviśiṣṭoratyādiḥ Rasaḥ*) it should be said that the Rasa is the Caitanya delimited by the Ratyādi (*Ratyādyavacchinnācit Rasaḥ*):

वस्तुतस्तु वक्ष्यमाणश्रुतिस्वारस्येन रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः ।[1]

The second point is when it is accepted that the Rasa is not only the Ātman (soul) of the poetry but also the experience of the consciousness itself, how can it have guṇas? because Ātman is devoid of Guṇas and changeless (Nirvikāra). Therefore the statement of Ānandavardhana that the Guṇas are the Dharma (qualities) of the Ātman is not correct :

किंचात्मनोनिर्गुणतया आत्मरूपरसगुणत्वं माधुर्यादीनामनुपपन्नम् ।[2]

He also raises a question about the number of the Bhāvas and the sentiments (Rasas) and tells that it is based only on the tradition set by Bharata, thereby implying that their number could be increased :

रसानां नवत्वगणना च मुनिवचननियन्त्रिता भज्येत ।[3]

In his view the number of the Bhāvas cannot be fixed.

So far we have discussed the views of the writers who accept the theory of Dhvani. While coming to the opponents of the Dhvani theory we find Kuntaka who distinguishes Vakrokti from Svabhāvokti opines that the Rasa is enjoyed as a part of Vaidagdhya-bhaṅgī-bhaṇiti (skilful expression). Bhaṭṭanāyaka accepts, besides Abhidhā (significative power) two more functions, Bhāvakatva and Bhojakatva (the power of universalisation and the power by which the Sthāyibhāva reaches its climax and is enjoyed) and thus he has introduced a psychological process in the experience of Rasa. He explained how a thing described, though it is absent, can be enjoyed through the function of universalisation, and this is his

1. R.G. P. 88
2. R.G. P. 206
3. R.G. P. 176

original contribution to the poetics which has had the approval of all the Ālaṅkārikas. Bhaṭṭanāyaka has not described Rasa experience as the experience of the consciousness (Svasamvedana or Ātmānubhāva), he terms it Ānandamaya-samvit (blissful experience) which results from the supression of the Tamas and Rajas in the mind and the predominence of the Sattva. He feels that the Rasa experience is greater than the yogic experience; because the milch cow of speech (Vāgdhenu), with great love and affection for the calves, the men of taste (Sahṛdayas), herself offers voluntarily the nectar - like milk, the Rasa, whereas the yogins have to depend on the Nirvikalpaka samādhi for the realisation of the Ātman:

वाग्धेनुर्दुग्ध एतं हि रसं यद्बालतृष्णया ।
तेन नास्य समः स स्याद्दुह्यते योगिभिर्हि यः ॥[१]

The opposition to the Dhvani theory has culminated in Mahimabhaṭṭa. His theory that Rasa is Anumeya (to be inferred has already been anticipated by Śrī Śaṅkuka. He is against accepting that Rasa experience is akin to Brahmānanda (the bliss of the realisation of Brahma) or consists of the contact or realisation of the Consciousness or is the Ānandātmikā samvit (a cognition which is identical with the bliss). According to him Rasa is only a cognition of an object presented by a Kāvya. The secret of the Rasa - experience being pleasant lies in the nature of the object that is described in a Kāvya. The objects of the world, when cognised, produce the experience of pleasure, pain and perplexity etc. The same objects, presented by a Kāvya produce only the experience of pleasure. This type of double - character in objects is not unscientific. This peculiarity of the Rasa is responsible in calling it Alaukika (extra-ordinary). A work is called 'Kāvya' only if contains Rasa, says Mahimabhaṭṭa. Therefore no one need have difference of opinion in accepted Rasa as the Ātman of the Kāvya:

काव्यस्यात्मनि संज्ञिनि रसादिरूपे न कस्यचिद्विमतिः ।[२]

Though accepting Rasa as the soul of the Kāvya, Mahimabhaṭṭa does not take it as its main subject (Pratipādya). The main subject of a Kāvya is the same as that

1. Locana on D.A. P. 106
2. V.V. I

of the Śāstras. Like the Śāstra the Kāvya also is intended to teach what to do and what not to do. The difference between the Śāstra and Kāvya is in the method of teaching only. The method adopted in a Kāvya is Rasātmaka (pleasant being replete with Rasa) where as the method adopted in the Śāstrās is dry and insipid. Thus Rasa is only a means employed in a Kāvya for a different purpose (teaching) and not the purpose itself as is considered by Abhinavagupta.

This discussion on Rasa would remain incomplete both historically and philosophically if the Bhaktirasa established by Rūpagosvāmi is not referred. The Viṣṇubhakti movement of Chaitanyamahāprabhu has influenced not only the minds of the people but also the whole Indian literature of that period. As a result of this an extensive literature connected with Viṣṇubhakti was developed in Sanskrit also along with it in the regional languages. Rūpagosvāmi, the cheif disciple of Chaitanya has given an interpretation of the Kāvyas, based on Bhakti, in his two works, *Bhaktirasāmṛtasindhu* and *Ujjvalanīlamaṇi*. He introduced Rasas like Śānta, Prīti, Preyas, Vatsala and Ujjvala etc. He opened a new chapter in the theory of Rasa by establishing that Bhakti for God is nto only a Rasa but is the most important among all the Rasas. Rati for the gods and the like is considered only as a Bhāva according to Bharata's arrangement. But Rūpagosvāmi maintains that the Madhura Rati for God which exists in the hearts of the devotees is a Sthāyībhāva, which after being intensified by the Vibhāvas, Anubhāvas and Vyabhicāribhāvas is enjoyed as the Bhaktirasa. Taking the Lord Śrīkṛṣṇa as the Ālambanavibhāva and the Gopīs like Rādhā as the Āśraya (locus) of the Sthāyibhāva the whole procedure of Rasaniṣpatti (Rasa-realisation) is explained on the lines shown by Bharata. In recent times Karapātrīsvāmi wrote a work in Sanskrit *Bhaktirasārṇava* following the same tradition. It is explained, in this work, following the Advaita philosophy, that the realisation of the Brahman is the real Rasa while the other Rasas involving the experience of the Rati etc., are the Rasas of very low order.

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KĀVYA-RASA AS THE CONTENT OF THE WORD

On a thorough examination of the tradition of the Poetics, we come to the conclusion that there are three types of experiences, the experience of the Vastu, of the Alaṅkāra and of the Rasa. Any idea like the injunction or prohibition comes under the Vastu. This can be Vācya (conveyed directly by a word), Lakṣya (expressed indirectly as a secondary meaning) or Vyaṅgya (suggested). The Alaṅkāras like Anuprāsa and Upamā beautify a Kāvya and attract the mind of the reader. Generally the Alaṅkāras are Vācya but at times they can also be suggested. But the Rasas and the Bhāvas can only be suggested. Thus it is well-known that the Vastu and Alaṅkāra are conveyed in a Kāvya through Abhidhā (the significative power of the word) and understood by the reader. When they are suggested through Vyñjanā, (the suggestive power of the word) they become the subject-matter of the word (Śābdabodhaviṣaya) through that power. Any meaning which can be conveyed through Abhidhā can be conveyed through Lakṣaṇā and Vyañjanā also; there can be no difference of opinion on this point. But the question arises whether the Rasa also can ever be Vācya. Something can be Vācya only when the reader has an earlier knowledge of the relation between the word and the meaning (Saṅketagraha). There is no such knowledge of the relation existing between the Rasa and the word (śabdas). As is said by Bhartṛhari —

> विषयत्वमनापन्नैश्शब्दैर्नार्थः प्रकाश्यते ।
> न सत्तयैव तेऽर्थानामगृहीताः प्रकाशकाः ॥[१]

no meaning for which there is no Saṅketagraha can be the Viṣaya (the object) of Śābdabodha (cognition through the word) and so Rasa can not be Sābdabodhaviṣaya. The words like 'Śṛṅgāra', 'Karuṇa' etc., may have their own meaning about which there is Saṅketa; but the use of those words can not bring about the Rasa-experience as has been

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1. V.P. 1-56

repeatedly explained by writers like Ānandavardhana, Abhinavagupta and others. Thus according to the rules of the language no Rasa can be Śābdabodhaviṣaya.

That meaning which is cognised by a listener or a reader on hearing or reading a sentence is called "Śābdabodhaviṣya". Words only are used everywhere in the literature. Any idea can be conveyed to the reader or the spectator only through the medium of the language. This is the linguistic principle accepted by all. When this principle is not working, it is natural that a controversy should arise regarding the Rasa being Śābdabodhaviṣaya.

It may be argued, what is wrong even if the Rasa is not Śābdabodhaviṣaya. The more important thing is its being the source of pleasure. Rasānubhūti (the Rasa-experience) is responsible for the greatness of a Kāvya. The experience of the Rasa is not affected by its not being Śābdabodhaviṣaya. If it becomes Śābdabodhaviṣaya there is a possibility of its being Asaṁlakṣyakrama (being the suggested content of undiscovered sequentiality) will be effected.

It may be said, in reply to the above contention, every cognition produced by a Kāvya is through the word only. According to the deculm — "*Śābdī hyākāṅkṣā sabdenaiva pūryate*" nobody can deny that the Rasa - realisation is produced by the word (Śabda) only. Definitely there must be some method for any sense to become Śābdaviṣaya. If it is not possible to find out any method by which the Rasa - realisation is produced then it may have to be accepted that it is not produced by Śabda. If the Rasa is not Śābdabodhaviṣaya there can be no Kāvyatva (Kāvya-hood). Any experience produced by the Kāvya should invariably become Śābdabodhaviṣaya. Rasa is not only the experience produced by the Kāvya but it is its very life. Thus there are different views regarding the Rasa being Śābdabodhaviṣaya. Now let us examin them.

The writers like Bhāmaha, Daṇḍin and Bhaṭṭodbhaṭa who give importance to Alaṅkāras in a Kāvya have included the Rasa and Bhāva etc., among the Alaṅkāras giving their names like 'Rasavat' etc., as they feel that the Camatkāra, (the poetical charm) produced by the Rasa is not above the one produced by the other Alaṅkāras. When there is no problem

in accepting the Alaṅkāras as Śābdabodhaviṣaya through Abhidhā there should be no difficulty in accepting the Rasa also as Śābdabodhaviṣaya in the same manner, because the capacity to produce beauty in a Kāvya is equally found in all the Alaṅkāras:

काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते [१]

As all the Alaṅkāras come under the category of Abhidheya (that which is conveyed through Abhidhā) the beauty also that is produced by them should be accepted Śābdabodhaviṣaya through the Abhidhā only. In the same way the Alaṅkāras like Rasavat also, which are responsible for the beauty, should be accepted as Śābdabodhaviṣaya through Abhidhā only. Just as a Rūḍha-śabda (word conveying a conventional meaning) conveys a meaning, for which it is used, through abhidhā, the Alaṅkāras also which produce charm, for which they are used, convey the same through Abhidhā only. Thus the Camatkāra (charm) that is produced by the Alaṅkāras, is produced by the words, which are used for the employment of the Alaṅkāras and so ultimately bcomes Śābdabodhaviṣaya. The same applies to the Alaṅkāras like the Rasavat. Thus, like any other Alaṅkāra, Rasa also becomes Śābdabodhaviṣaya through Abhidhā only.

According to the Dhvani theory Rasa can only be Vyaṅgya (suggested). It can never come under the purview of the function, Abhidhā, Lakṣanā or Tātparya. It comes under the purview of Vyañjanā only. So, as the Rasa-experience is the product of the Vyāpāra (function) one has to know the Vyāpāra called Vyañjanā. Every one cannot have Rasa-experience immediately on hearing the Śabda. Therefore, there may be some problem in accepting that the knowledge of the Vyāpāra i.e. Vyañjanā as the cause in Rasa being the Śābdabodhaviṣaya. This problem is got over by Nāgeśa in the following words:

तद्धर्मावच्छिन्नविषयकशाब्दबुद्धित्वावच्छिन्नं प्रति तद्धर्मावच्छिन्ननिरूपितवृत्ति-
विशिष्टज्ञानं हेतुः। [२]

It is said in the *Mahābhāṣya* on the *Samartha-sūtra* that when the word 'Guḍa' ('jaggery') is uttered its sweetness does

1. K.D. 2.1
2. P.L.M. (Baroda) P.27

not appear (is not known) as the Viśeṣaṇa (adjective) in cognition of the meaning:

नहि गुड इत्युक्ते मधुरत्वं प्रकारतया गम्यते[1]

This statement can have significance only when it is accepted, as suggested by Nāgeśa, that for anything to become the object of Śābdabodha the Vṛtti (the function of the Śabda with reference to that object should be known first. The cognition of the sweetness on hearing the word 'Guḍa' is not through Saṅketagraha, (the knowledge of the relation between the word and the meaning) because there is no such Saṅketa (connection) between word Guḍa and sweetness. The denoted meaning would be "the jaggery" which has the Jāti (genus) Guḍatva (Guḍahood). One gets the cognition of the sweetness with the help of inference— "the jaggery is sweet; because it is produced out of the sugarcane". In the same manner, though the use of the words like 'Duṣyanta' cannot be accepted as the cause for the experience of the Sthāyibhāvas like Rati which is brought about by the presentation of the Vibhāvas and Anubhāvas etc., there is nothing wrong in accepting Vyañjanā as its cause. In other words — there is no Saṅketa that the words like Śakuntalā and Duṣyanta convey the Ratyādi as their meaning, yet the Ratyādi can be said to be Śābdabodhaviṣaya of the above words through Vyañjanā.

The Kāvya-rasa, being of the extraordinary nature can never be conveyed by the words like Śṛṅgāra, Vīra etc. The Vibhāvas etc. presented in a Kāvya through words get a peculiar charm when they are received by the Sahṛdaya of sympathetic mind, then the Sthāyibhāvas like Rati, which are latent in his heart are intensified when he starts experiencing the bliss of his own Ātman (consciousness). This experience of the bliss which itself is Rasa is to be accepted as Sābdabodhaviṣaya through Vyañjanāvṛtti, because its (of the Rasa) origin has to be traced ultimately only to the Kāvya which is nothing but the group of words and sentences.

Writers like Bhaṭṭalollaṭa, the followers of the Mīmāṁsā system present a theory of their own. According to them the Rasa-Pratīti is a new product which can be called Naimittika (something which is born out of a cause, (Nimitta) in the

1. V.M. Bh. 2.1.1

Mīmāṁsic terminology. Generally, the words Nimitta and Naimittika denote he cause and effect, respectively. In the Kāvya, Rasa is Naimittika. The Nimitta-naimittika bhāva (the relation of the cause and effect) is in the form of Bodhya-bodhaka bhāva, (the relation of the connotative and the connoted). This Nimittatā (being the cause) of the Śabda with reference to Rasa, which is nothing but Bodhakatā (being connotative) is not possible without some Vṛtti or the other and this Vṛtti can only be Abhidhā. This is what is contained in the two statements—"*Naimittikānusāreṇa nimittāni kalpyante*" and "*So-ayamiṣoriva dīrghadīrghatarābhidhā vyāpāraḥ*". The very long function of the Abhidā is that it causes the cognition of not only the Vācya artha (directly conveyed meaning) but also the cognition of the Rasa etc., also beyond it. (the Vācya-artha). Thus the experience of the Rasa which is Naimittika is known from the Śabda through Abhidhā and becomes Śābdabodhaviṣaya, according to Lollata.

Maheśacandra a commentator on *Kāvyaprakāśa* criticises the above views of the Mīmāṁsakas and maintains that even according to the followers of Dhvani theory the Rasādi can be Śābdabodhaviṣaya because Śabda being jñāpaka can be said to be the Nimitta of Rasādi. But if Vyañjanā is not accepted it is not possible to decide which is responsible (Nimitta) for the rasa-experience, says Maheśacandra; and Vyaṅgyārtha cannot be called Naimittika, because the Nimitta- naimittikabhāva is based on some Vyāpāra. If Nimittatā is accepted even without Vyāpāra, then Abhidhā and Lakṣanā also will have to be dispensed with.[1]

Many of the followers of the Dhvani theory have established in their works that Rasa cannot be vācya because there is no Saṅketagraha between the Śabda and Rasa; it is not Lakṣya because there is no scope for Lakṣaṇā in the absence of its three causes Mukhyārthabādha (incongruity of the primary sense) etc—

नाभिधा समयाभावात् हेत्वभावान्न लक्षणा[2]

Vyañjanā does not require for its function either the Saṅketagraha or the Mukhyārthabādha etc. and so there is no

1. K.P. Fifth Ullāsa
2. K.P. 2.15

difficulty in Rasādi being Vyaṅgya (suggested) and its being Śābdabodhaviṣaya through Vyañjanā.

Mahimabhaṭṭa the follower of Śrī Śaṅkuka maintains the Sābdabodhaviṣayatā of Rasa in a different way. According to him there is a general relation Sādhya-sādhanabhāva between the Śabda and the Artha, Artha being Sādhya (to be inferred) and the Śabda Sādhana (Hetu - middle term). This general relation existing between the Śabda and Artha requires special reasoning (Yukti, Tarka) in some places, without knowing which, however great a scholar one may be, one cannot understand the meaning by merely hearing the sentence. Mainly the Śabdas convey an action. Action being of various types it is necessary to know (the secret intended meaning) in which particular sense the word is used. Knowing this secret is called the Yukti which only helps us to know the particular meaning. Thus according to Mahimabhaṭṭa every Vyavahāra of the Śabda (the use of the speech) involves Anumāna which is based on the relation Sādhya-sādhana-bhāva. As the Sādhyasādhanabhāva is one unbroken whole (Akhaṇḍa), it is to be found only in sentences but not in words.[1]

Pada (word) and Vākya (sentences) are the two different types of Śabda. The meaning of a word only is Vācya because the function of the Vṛtti, Abhidhā is limited only to that extent. The Sādhyasādhanabhāva existing between the Śabda and its sense is called Saṅketagraha. Vākya is a group of words and the complete meaning of a Vākya is conveyed, not by Abhidhā but by Anumāna only. Therefore the meaning of a Vākya is always to be only inferred. The experience of the Rasādi produced by a Kāvya is only in the form of Vākyārtha. Therefore it goes without saying that it (Rasādi) also is Anumeya (to be inferred). When the Vākyārtha is either Vastu or Alaṅkāra the sequence between the Sādhya and Sādhana is cognigible, but when the Rasādi is Anumeya, the sequence between them and the Vibhāvādi is not cognigible. Therefore it is felt wrongly (by Bhrānti) that the Vibhāvādi and the Rasādi are experienecd simultaneously.[2] Thus like the Vastu and Alaṅkāra, Rasa also is experienenced as a Vākyārtha and so becomes Śābdabodhaviṣaya.

1. V.V. P. 21, 22 (Cho., With Madhasūsdanī vṛtti
2. V.V. P. 30

While saying "*Etena śābdam vyākhyātam*" Kaṇāda maintains that the cognition produced by the Śabda comes under the purview of Anumāna. Therefore, just as there is no problem in accepting Śābdabodhaviṣayatā of the sense conveyed by a word through Sādhyasādhanabhāva, there should be no problem in Rasādi being Śābdabodhaviṣaya as a sense conveyed by the Vākya through the Vibhāvādi. This is the view of Mahimabhaṭṭa.[1]

Paṇḍitarāja Jagannātha refers to the views of Mahimabhaṭṭa in the Rasa section of the *Rasagaṅgādhara* . According to him (Mahimabhaṭṭa), the Rati etc., or the use of the words 'Rati' etc. are not as important, for the experience of Rasa, as the Ceṣṭā (bodily movement) etc. through which the experience of Rasa, like the cognition of the Viśeṣya (the qualified) through the Viśeṣaṇa (the qualificative), comes under the category of Anumāna.[2]

Paṇḍitarāja Jagannātha has made a careful examination of Rasa - realisation. He raises a question - what is the nature of Rasa Pratīti? In the context of examining the experience produced by a Kāvya, as there is no Pramāṇa (means of knowledge) other than Śabda, this experience has to be naturally accepted as the product of Śabda only. But when the same words are used while describing a love affair between two persons the same charming experience is not produced in the listener as by the words used in a Kāvya. Therefore the blissful experience produced by a Kāvya cannot be called Śabda. When it is not Śabda how can it be Śābdabodhaviṣaya? In this context Paṇḍitarāja Jagannātha declares there is nothing wrong even if the blissful rasa experience produced by a Kāvya is accepted as not being the product of the Śabda through some Vyāpāra:

तेन रसास्वादस्य काव्यव्यापाराजन्यत्वेऽपि न क्षतिः[3]

The following is the summary of the above discussion:

तदिदं विस्तरस्यास्य तात्पर्यमवधार्यते ।
विषयत्वे शाब्दबोधस्य रसादीनामवस्थितौ ॥१ ॥
अलंकारे यदा तेषामन्तर्भावं समीहते ।
अभिधावृत्ति द्वारैव विषयत्वं तेषु वर्तताम् ॥२ ॥

1. V.V. P. 80
2. R.G. P. 136 (Hndu-University)
3. R.G. P. 139, 140

रसादिबोधेशब्दानां निमित्तत्वं न हीयते ।
नैमित्तिकानुसारेण तेषां संकल्पना यतः ॥३ ॥
शाब्दी रसादेराकाङ्क्षा शब्देनैव प्रपूर्यते ।
मुख्यवृत्तिपरित्यागः कथं वा तत्र युज्यते ॥४ ॥
साध्यसाधनभावेन रसादेरनुमेयता ।
मुख्यवृत्याऽवसीयेत व्यक्तेरनुपपत्तितः ॥५ ॥
न व्यापारमनादृत्य शाब्दबोधः प्रवर्तते ।
अभिधा लक्षणा वा स्याद्व्यापारो व्यञ्जनात्र वा ॥६ ॥
रसादीनामवाच्यत्वमलक्ष्यत्वं यतो मतम् ।
ततः स्यात्तत्रनिहितो व्यापारो व्यञ्जनात्मकः ॥७ ॥
तद्वद्वारेणैव शाब्दत्वं रसादीनामिति स्थितिः ।
ध्वनिप्रस्थापनग्रन्थे ध्वन्यालोके निरूपिता ॥८ ॥
साध्यसाधनभावेन, भक्त्या शक्त्याऽथ वा व्यक्त्या ।
शब्दव्यापारविषया न भवन्ति रसाः क्वचित् ॥९ ॥
भग्नावरणरूपा या चितेर्व्यक्तिः समाश्रिता ।
रत्याद्यनवच्छिन्नायाश्रितः स्याच्छाब्दता कुतः ॥१० ॥
पञ्चैवैते मया पक्षा अध्यायेऽस्मिन्निरूपिताः ।
विषयत्वे शाब्दबोधस्य रसादीनां समन्ततः ॥११ ॥

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4

THE SYNONYMS OF THE RASA EXPERIENCE

Viśrānti

In the first Adhyāya of the *Nāṭyaśāstra* the word Viśrānti is used in a general way, while talking about the Nāṭya:

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद्भविष्यति ॥[1]

Here it is said that the Nāṭya would relieve from stress and strain and give repose to those who are suffering from sorrows, to those afflicted with miseries caused by the separation from their relations, and to the ascetics who suffer from constant observation of Cāndrāyaṇa etc. Viśrānti means cessation of the misery which results in boldness etc. On seeing a drama those who are in sorrows would get courage, the sick would get diversion, those who are tired of toil get pleasure and the ascectics get amusement. Thus the word 'Viśrānti' here means the enjoyment of happiness in the form of courage etc., through the removal of the misery. This word is explained by Bhaṭṭanāyaka in his commentary on the *Rasasūtra* :

सत्वोद्रेकप्रकाशानन्दमयनिजसंविद्विश्रान्तिलक्षणेन———भोगेन परं भुज्यत इति ।[2]

Here the word is used, not separately but as a member in the Samāsa, '*Nijasamvidviśrānti*'. It means "the complete absorption" of a person in the experience produced at that moment. This phrase 'Nijasamvidviśrānti' is used here as an adjective to 'Bhoga'. The word Bhoga also is a synonym to 'Āsvāda' and so is a technical word, as can be seen later on.

Now it is clear that the difference in the meaning of the word 'Viśrānti' used in the general context of Nāṭya is different from that of the same word used in the context of the Rasa-experience. This word used in the *Nāṭyaśāstra* means

1. N.S. 1.114
2. A.B. (Baroda) P. 277

the enjoyment of happiness produced through the removal of the distress. In the commentary of Bhaṭṭanāyaka, it means "the absorption in one's own thoughts".

Niṣpatti

This word used for the first time in the Rasasūtra "*Tatra vibhāvānubhāva-vyabhicārisaṁyogād-rasaniṣpattiḥ* ", in the sixth Adhyāya of the *Nāṭyaśāstra*. This word which is formed by adding the suffix 'Ktin' to the root 'Pad' with 'Nis', means 'to be formed' or 'to become'. In the same of Adhyāya of this work this word is used two more times. While giving an example it is said that just as there is Rasaniṣpatti in *Āyurveda* by mixing different herbs, so also by the combination (Upagama) of different Bhāvas, there is Rasaniṣpatti in Nāṭya:

यथा हि नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिः तथा नानाभावोपगमाद्रसनिष्पत्तिः ।[१]

Here the word 'Upagama' is used in the sense of Saṁyoga (combination).

It was attempted to explain the meaning of the words Saṁyoga and Niṣpatti used in the *Rasasūtra* with the help of this example. But the author has felt that the meaning is not clear yet. Therefore explaining it in more clear terms he writes - just as the Rasas like the Śabda are prepared by mixing the condoms like jaggery and the Auṣadhis (herbs) in the same way being associated with various Bhāvas (emotions) the Sthāyībhāva turns into a Rasa:

यथा हि गुडादिभिर्द्रव्यैर्व्यञ्जनौषधिभिश्च षाडवादयो रसा निवर्त्यन्ते तथा नानाभावोपगता अपि स्थायिनो भावा रसत्वमाप्नुवन्तीति ।[२]

The meaning of the word Niṣpatti has become clear with this example. It means the modification (Pariṇati) of something into another form on account of its association with some other favourable things (Sahāyaka).

On a close examination, we find, there is no complete parallelism between the example (Dṛṣṭānta) and the exemplified (Dārṣṭānta). In the example, the ṣāḍavādirasas are produced by the things like the jaggery and the herbs. Ṣāḍava is the name of a particular *Rasa* (a preparation of particular

1. N.S. (Baroda) P. 287
2. N.S. (Baroda) P. 288

taste). But in the case of the exemplified, the Sthāyibhāva is said becoming Rasa when it is associated with some Bhāvas. Because of this dissimilarity there arises controversy about the meaning of the word Niṣpatti also among the commentators of the *Nāṭyaśāstra* .

Bhaṭṭalollaṭa clearly states that the Sthāyibhāva itself turns into Rasa when it is intensified by the Vibhāvas and the Anubhāvas and this is what is meant by Niṣpatti.

तेन स्थाय्येव विभावानुभावादिभिरुपचितो रसः ।[1]

In support of his views Lollaṭa quotes from the *Kāvyādarśa* of Daṇḍin where it is said that the Rati born in the mind of a Sahṛdaya on account of the association of the Ālambanavibhāvas (the objects of emọtions) Uddīpanavibhāvas (the exciting causes) and the actions like the side-long looks and the movements of the hands etc., assumes the form of Śṛṅgārarasa; and the Krodha (anger) of a man, being highly intensified by the Vibhāvas etc., turns into Raudrarasa:

रतिः शृङ्गारतां गता । रूपबाहुल्ययोगेन ।[2]

अधिरूह्य परां कोटिं कोपो रौद्रात्मतां गतः ।[3]

In deciding the meaning of Niṣpatti, Bhaṭṭalollaṭa also realised this difficulty. He also felt that there is no important ingredient in the case of Ṣādavādi Rasa, parallel to the Sthāyībhāva, which turns into Rasa (Sāḍavādirasa). Therefore he suggests that one of the ingredients, in the case of Ṣāḍavādirasa also, may be an important item being in large quantity, like the Sthāyībhāva in the case of Kāvya-rasa.

दृष्टान्ते व्यञ्जनादिमध्ये कस्यचिद्बासनात्मकता स्थायिवत् ।[4]

Rasaniṣpatti is not so simple that the Vibhāvādi, is described in a Kāvya and the Sthāyībhāva turns into a \Rasa, feels Śrīśaṅkuka; because the Vibhāvādi which are considered as the cause for the intensification of the Sthāyibhāva is not real. How can Sthāyibhāva beturned into Rasa by the artificial Vibhāvādi? In the Nāṭya, the actor imitates the Vibhāvādi in such a way and with so much skill that they become the means

1. A.B. (Bharoda) P. 272
2. K.D. 2.281
3. K.D. 2.283
4. A.B. P. 272

(Liṅga) for inferring the Sthāyibhāvas latent in the mind of the spectator. It is but natural that the liṅgin (probandum) is inferred on seeing the Liṅga (Probans). Rasaniṣpatti is the inference of the Liṅgin, Rati etc., with the help of Vibhāvādi, the Liṅga. Though there are no direct causes for arousing the Sthāyibhāvas, they are aroused by the imitation and they are called not with the names Rati, and Hāsa etc., but are given the names Śṛṅgārarasa, Hāsya Rasa etc.

लिङ्गबलतः प्रतीयमानः स्थायीभावो मुख्यरामादिगतस्थाय्यनुकरणरूपः। अनुकरणरूपत्वोदेव च नामान्तरेण व्यपदिष्टो रसः।[१]

On account of the effective imitation on the part of the actor, the spectator loses the cognition that the imitator and the imitated are different; he feels they are both one. As a result of this the Ratyādi (Sthāyībhāva) is directly experienced. This is what is meant by Rasaniṣpatti for Śrīśaṅkuka. He did not use the word Niṣpatti; he only explained its meaning and the meaning is the 'Anumiti' (inference) which is the Anubhūti (experience) in the present context. Thus the meaning of the *Rasasūtra* is, according to this theory, Rasa is inferred on account of the Liṅgaliṅgibhāva sambandha (i.e. the relation of the indicator and the indicated) between the Vibhāvādi and the Sthāyibhāvas.

प्रतिभाति न सन्देहो न तत्त्वं न विपर्ययः।
धीरसावयमित्यस्ति नासावेवायमित्यपि॥
विरुद्धबुद्धिसंभेदादविवेचितसंप्लवः।
युक्त्या पर्यनुयुज्येत स्फुरन्ननुभवः कया॥[२]

According to Bhaṭṭanāyaka, the Saṁyoga (the close association) of the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas is nothing but their universalisation by which the Rajoguṇa and the Tamoguṇa in the minds of the spectators are suppressed and the Satvaguṇa is roused. Then arises the experience of the Ātmacaitanya (consciousness) associated with the Sthāyibhāvas. This experience which is otherwise known 'Bhoga' is the Rasaniṣpatti:

1. A.B. P. 272
2. A.B. P. 273

रसस्य स्थाय्युपहितसत्त्वोद्रेकप्रकाशितस्वरूपानन्दरूपस्य निष्पत्तिर्भोगाख्येन साक्षात्कारेण विषयीकृतिः।[१]

According to Abhinavagupta the word Niṣpatti means "the flash of the Ratyādi, associated with the bliss of consciousness in the mind of a spectator." This Rasa is one's own consciousness and this experience which is called Parāmarśa is Svaprakāśa (the illumination of one's own self). This is possible only when the Ratyādi is suggested by the Vibhāvas etc.

रसस्य चिदानन्दविशिष्टस्थाय्यात्मनः स्थाय्युपहितचिदानन्दात्मनो वा निष्पत्तिः स्वरूपेण प्रकाशनम्।[२]

According to some commentators who do not believe in the Ātman, the 'Saṁyoga', means the peculiar Bhāvanā (the contemplation) produced in the mind by the Vibhāvādi. This produces in the mind of a Sahṛdaya the Rati etc., which is there in persons like Duṣyanta. This Utpatti (production) of the Ratyādi in the Sahṛdaya is called Rasaniṣpatti. According to some others, a peculiar experience is produced in the mind of a Sahṛdaya by the cognition of the Vibhāvādi and this experience is the Rasaniṣpatti. The Āropa (imposition) of the Bhāvas like Rati on the spectator or the reader is the Niṣpatti, which is identical with the experience, according to some writers. Some call the association of the Vibhāvādi as Rasaniṣpatti. Yet according to some there is a charm in the proper combination of the Vibhāvādi and only because of this charm, the Rasa is known with that name.

Thus as can been seen from the above discussion, the word Niṣpatti is understood in different senses, cognition (jñāna), imposition (Āropa), charm (Camatkāra), appearance (Abhivyakti) inference (Anumiti), and birth (Utpatti) and enjoyment (Bhukti) etc.

Āsvāda

The word Āsvāda is often used in the context of Rasa. It is said in *Nāṭyaśāstra* that Rasa is so called because it is to be relished "*Rasa iti kaḥ padārthaḥ? ucyate, Āsvādyatvāt*". This is said in reply to the question of the Munis—"What is the

1. R.G. P. 117
2. R.G. P. 117

Rasatva (Rasahood) of those which are called Rasa in the Nāṭya?"

ये रसा इति पठ्यन्ते नाट्ये नाट्यविचक्षणैः ।
रसत्वं केन वै तेषामेतदाख्यातुमर्हसि ।[१]

Later on *Nāṭyaśāstra* itself explains how the Rasa is relished. Men eat different types of condiments, relish different tastes and get pleasure. In the same manner, the spectators relish the Sthāyibhāvas suggested through the presentation of the Bhāvas in the Nāṭya and get pleasure. This is the reason why they are called Rasa in the Nāṭya.[2] It is clear from this that the Sṛṅgāra etc., are given the name Rasa because they are relished in a Kāvya.[3]

Here the Rasa is said Āsvādya (enjoyable), which means that Rasa is an object of enjoyment. But Rasa being an experience how can it be the object of experience? Therefore the great writers have called it Āsvāda (enjoyment) only. Viśvanātha calls it a Lākṣaṇika Prayoga (usage in the secondary sense) like the statement "*Odanam pacati*" Odana (cooked rice) should be called with that name only after the cooking is complete. But it is called Odana even before the cooking process is in progress. Similarly when Āsvāda itself is to be called Rasa, the Rasa is said to be Āsvādya (relishable) on the analogy of other things in the world which are relished. In fact the relish (enjoyment) itself is the Rasa:

"आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते"[४]

Dhanañjaya is in favour of calling the Rasānubhūti a 'Svāda' (a relish or enjoyment). Like Bharata he says that the Rasa is so named because it is Svādya:

रसः स एव स्वाद्यत्वात् ।[५]

Another reason for its being Svādya is, it is relished only by the Rasika, a man of aesthetic sense:

'रसिकस्यैव वर्तनात्'[६]

1. N.S. 6.2
2. N.S. (Baroda) P. 288
3. N.S. 6.32, 33
4. A.B. P. 277
5. D.R. 4.18
6. D.R. 4.38

What is it that is relished in the Rasa? Dhanañjaya has explained in detail. The Ratyādi of the spectator himself are relished being subjected to imagination (Bhāvita) through the Vibhāvas etc :

काव्याद्विभावसंचार्यनुभावप्रख्यतां गतैः ।
भावितः स्वदते स्थायी रसः स परिकीर्तितः ॥[१]

The children play with toys made of the earth, in the form of the horses and the elephants and get some pleasure, but the pleasure they get is only through their Utsāha (high spiritedness). In the same way the Sahṛdayas relish their own Utsāha while seeing or listening to the stories of Arjuna and others.

क्रीडतां मृण्मयैर्यद्वद्बालानां द्विरदादिभिः ।
स्वोत्साहः स्वदते तद्वच्छ्रोतॄणामर्जुनादिभिः ॥[२]

But later on Dhanañjaya makes a statement" *Svādaḥ kāvyārtha saṁbhedādātmānanda-samudbhavaḥ*" which means that the Svāda is produced by the Ātmānanda (the bliss of consciousness) only. Then, should we accept the Svāda as of Sthāyībhāva or of Ātmānanda? Here Dhanika explains the nature of the Svāda very clearly. He says—the Sthāyibhāva roused by the Vibhāvas etc., is the main purport of the Kāvya (Kāvyārtha). When this and the heart (mind) of the Sahṛdaya come closer to each other the distinction of the sense of 'mine' and "other's" disappears and then there will be a powerful outburst of one's own Ānanda, and this is called Svāda:

काव्यार्थेन विभावादिसंसृष्टस्थाय्यात्मकेन भावकचेतसः संभेदे अन्योन्यसंवलने प्रत्यस्तमितस्वपरविभागे सति प्रबलतरस्वानन्दोद्भूतिः स्वादः ।[३]

Rasānubhūti is called by Mahimabhaṭṭa as the enjoyment of happiness. According to him Rasa is to be inferred with the help of the Vibhāvas etc. In the day-to-day life also we infer the grief (Śoka) with the help of the external signs. But we do not get the experience of even a little bit of pleasure from such inference. Even the great men like the ascetics, on the contrary, get distress from fear etc. In reply to this it is maintained that there is much difference between occurrences

1. D.R. 4.47
2. D.R. 4.4
3. Avaloka on D.R. P. 4.43

in the day-to-day life and the incidents described in the Kāvya. Those which occur in the world, when perceived directly give either happiness or misery depending upon their nature. But when the same things are presented in a Kāvya in the form of Vibhāvas etc., they produce only pleasure.

तत्र विभावादिमुखेन भावानामवगमस्तत्रैव सहृदयैकसंवेद्यो रसास्वादोदय इति वस्तुस्वभाव एवायम् ।[१]

Mahimabhaṭṭa takes the Rasa only as a Kāvyavastu (subject matter of the Kāvya). He, no doubt, accepts Rasāsvāda as pleasurable but he feels that it is in the nature of the Kāvyavastu itself. This is not on account of the experience of the consciousness. That is the reason why he does not describe the Rasa experience with the epithets like Ānanda, Brahmānanda-sahodara (Akin to Brahmānanda) etc. According to him the relish of the Kāvyārtha, which is a kind of experience is the Rasa. While explaining the nature of Rasa, Mahimabhaṭṭa says that it is *Sacetana-camatkāra-kārin* , (the cause of pleasure of the men of fine taste).[2]

Viśvanātha does not accept the existence of Rasa in any form other than the experience. "*Rasaḥ svādyate*" (Rasa is being relished), this type of expression is incorrect, according to Viśvanātha because the relish itself is the Rasa. Therefore the difference between Rasa and the relish is suppositional.

Paṇḍitarāja Jagannātha opines that the Āsvāda produced by the Vyāpāra (function) of a beautiful Kāvya is entirely different from other experiences and unique in its nature.

"विलक्षणो हि कमनीयकाव्यव्यापारज आस्वादः प्रमाणान्तर आदनुभवात्"[३]

Bharata said "Rasa is Āsvādya (relishable)". On the same lines Ānandavardhana described the suggested meaning Svādu (tasteful) and eulogised its importance. Dhanañjaya said that it is a peculiar Svāda caused by the Ātmānanda. But there is difference between his Ātman and the Svātman of Abhinavagupta. The mind of an individual is the Ātman for Dhanañjaya and it his Sva (one's own) This point was made clear by Dhanika in his commentary saying the word 'Ātman' in the phrase '*Ātmānanda samudbhavaḥ*' means the Hṛdaya:

1. V.V. (Tiruvendram) P. 12
2. V.V. P. 12
3. R.G. (Chan.) P. 109

काव्यार्थेन—भावकचेतसः संभेदे अन्योन्य संवलने—स्वादः ।[1]

So far the Svāda or Āsvāda is regarded as the worldly experience only.

Bhaṭṭanāyaka is the first writer who said that the Rasa is *Brahmāsvāda-savidha* (closer or similar to Brahmānanda) making it clear that the Rasa is different from the Ātmānanda or Brahmānanda. He has stated, in a different place that the Rasānubhava is entirely different from the yogic experience—"*Tena nāsya samaḥ sa syādyogibhirduhyate hi yaḥ*". Therefore, according to him the Rasāsvāda is blissful no doubt but is not identical with Brahmānanda; it is only akin to Brahmānanda.

Abhinavagupta is the first writer who has accepted Rasāsvāda as the Svātmaparāmarśa, the direct experience of the consciousness. Some of his contemporaries like Mahimabhaṭṭa and some other later writers did not accept this theory of Abhinavagupta, taking the Rasānubhūti as nothing but a worldly experience of a mundane object. But some of the later writers like Hemacandra, Viśvanātha and Paṇḍitarāja Jagannātha have supported the views of Abhinavagupta. With the views of the latter gaining strength, the Vastuvāda (the theory that the Rasa is merely an object) has disappeared. Ramchandra Shukla tried, in Hindi, to revive the Vastuvāda and he succeeded to some extent, in his attempt.

Carvaṇā

The word Carvaṇā was used for the first time by Abhinavagupta as a synonym to Svāda. Though the Bhāvas like Rati exist in the mind of every person as the Sthāyins (Permanent moods) they are not always experienced. When the causes appear these Bhāvas appear in the minds of a person. They are roused only when the Vibhāvas etc., in a Kāvya, are universalised and become the object of experience. This appearance of the Ratyādi bhāvas and their being the object of experience is called Carvaṇā the life of which is complete absorption. This does not exist from the beginning. The ordinary Pramāṇas (the means of cognition) like the perception do not have any function in Carvaṇā. This is brought about only by the association of the Vibhāvas etc., of

1. Avaloka on D.R. 4.43

the extraordinary nature. This is an experience different from the cognition of the Ratyādi produced by the ordinary Pramāṇas like the perception. This is different even from the yogic experience which is not produced by the ordinary Pramāṇas. The function of the Vibhāvādi (Vibhāvādivyavahāra) which causes Carvaṇā is described as Alaukika (extraordinary) by Abhinavagupta.

"अलौकिक एवायं चर्वणोपयोगी विभावादिव्यवहारः ।[1]

The taste of a drink prepared with the sugar-candy and Pepper etc., is different from the taste of those ingredients, separately eaten. In the same way the relish of the Ratyādi, associated with the Vibhāvādi is different from their individual taste. Thus the Carvaṇā is the experience of one's own consciousness associated with the Vibhāvas etc. Carvaṇā is also with another name Rasanā. The Niṣpatti is not of Rasa but is of the Carvaṇā only. Therefore the Rasa can never be a Prameyá (cognised through Pramāṇas). The Carvaṇā is neither the function of the Pramāṇas like the perception nor that of the knower. When we say this, it does not mean that it is ficticious. Its existence is to be known by one's personal experience only. Thus, the Carvaṇā otherwise known as Rasanā is a type of experience but entirely different from all types of worldly experience.

While referring to Abhinava's commentary on the *Rasasūtra* Mammaṭa calls Rasa "*carvyamāṇataika-prāṇaḥ* ". As is explained by Māṇikyacandra this phrase means that Rasa is not a thing which exists before it is experienced. It exists only at the moment (of experience). The word Carvaṇā means the Rasānubhūti of that moment only (Tātkālika):

चर्व्यमाणतैकेति न सिद्धस्वभावोऽपि तु तात्कालिक एव ।[2]

On account of the Niṣpatti of the Carvaṇā it appears as though there is the Niṣpatti of the Rasa. It can be said that Carvaṇā is caused but it can not be said that Rasa is caused or produced. Therefore the word Rasaniṣpatti should be understood in a secondary sense as in the statements — "*Gaurvāhīkaḥ* " (the man of the Vāhikā region is a bull) and "*siṁho Māṇavakaḥ*" (the boy is a lion) etc.

1. A.B. P. 284
2. K.P.S (Anandashram) P. 50

चर्वणानिष्पत्या तस्य निष्पत्तिरुपचरितेति कार्योऽप्युच्यताम् ।[1]

Māṇikyacandra makes it clear saying that the Niṣpatti is not of the Rasa but of Carvaṇā only. This Carvaṇā does not exist before the Rasa experience and so it cannot be called Smṛti (recollection). Its existence can not be known through any other Pramāṇa because it has come into existence just now. The Pramāṇas like the perception cannot have any function with the super-natural experiences. It also cannot be said, on that count, that this is Aprāmāṇika (invalid), because its existence is proved by one's own experience. Therefore Carvaṇā is a peculiar type of cognition which is known at the time of the Rasānubhūti:

सा च चर्वणा न प्रमाणान्तरतो जाता पूर्वं येनेदानीं स्मृतिः स्यात्। न चाधुना प्रमाणान्तरादुत्पन्ना। लोकोत्तरे प्रत्यक्षाद्यव्यापारात्। स्वयं तु नाप्रामाणिकी। स्वसंवेदनसिद्धत्वात्। चर्वणाऽवबोधरूपैव। ज्ञानविशेषस्यैव चर्वणारुपत्वात्।[2]

Viśvanātha repeats Mammaṭa's views and says-when we say Rasaniṣpatti, the Niṣpatti is not of Rasa but of the Carvaṇā only. It is ascribed to the Rasa.

निष्पत्या चर्वणस्यास्य निष्पत्तिरुपचारतः ।[3]

Paṇḍitarāja Jagannātha says that the Rasānubhūti is caused by the removal the viel of ignorance which is concealing the consciousness. The blissful realisation of the Ātmacaitanya (consciousness) is possible only after the viel is removed. According to him the Carvaṇā is this removal of the viel only or it may be taken as a Vṛtti (modification of the mind) into the form of Ātmānanda associated with Ratyādi:

चर्वणा चास्य चिद्गतावरणभङ्ग एव प्रागुक्ता, तदाकारान्तःकरणवृत्तिर्वा ।[4]

Bhoga

The word Bhoga nowhere occurs in *Nāṭyaśāstra* in the context of Rasa. While talking of the varieties of Śṛṅgāra 'Saṁbhoga' is used but this is not used in the sense of Rasānubhūti. Bhaṭṭanāyaka is the first writer to use this word 'Bhoga' in the sense of Rasaniṣpatti, as has been of noted by Abhinavagupta in *Abhinavabhāratī* :/

1. K.P. 4th ullāsa
2. K.P.S. P. 51
3. S.D. 3.20
4. R.G. (Cho.) P. 90

भावकत्वव्यापारेण भाव्यमानो रसः——भोगेन परं भुज्यते ।[१]

According to Bhaṭṭanāyaka a Sahṛdaya can have the Bhoga of Rasa. When the Vibhāvādi is universalised there will be the experience of the Sthāyībhāvas like Rati and this experience is called the Bhoga of the Kāvyārtha. Three things will occur after the universalisation of the Vibhāvas etc. First of all, the Rajas and Tamas in the mind of the Sahṛdaya are suppressed and the Sattvaguṇa becomes predominent. Secondly the spectator begins to get the Ānandamaya-samvid (blissful experience) as a result of this ratio among the three Guṇas, Saṁvit is the name of the experience. The Saṁvit produced by the senses may be pleasurable or miserable. Being connected with the objects it is called Vaiṣayika (connected with the objects). But the experience of the Ratyādi which is produced by the universalisation of the Vibhāvas etc., is not produced by the external senses; but it is produced by the internal sense, mind. Therefore it is neither pleasurable or painful but is blissful. When there is the predominence of the Sattvaguṇa in the mind it is but natural that there should be some Prakāśa (brightness), because Sattva is said to be Laghu (light) and Prakāśaka brightening as is said in Sāṅkhyakārikā:

"सत्त्वं लघु प्रकाशमिष्टम्"[२]

That is why it is rightly described as '*Prakāśānandamayasaṁvit*' (the bright and blissful experience).

Thirdly, this Saṁvit results in the Viśrānti of the mind. Viśrānti is a particular state of the mind with contentment and it is called Bhoga. This state of the mind is very beautifully described by Bhavabhūti in his *Uttararāmacarita* :

विनिश्चेतुं शक्यो सुखमिति न वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति समुन्मीलयति च ॥[३]

On receiving the touch of Sītā, Rāma loses the cognition of everything else around him. This touch produces, in his mind, a peculiar effect which he is not able to describe in

1. A.B. (Baroda) P. 277
2. S.K. 13
3. U.R.C 1.35

words, because the senses have ceased to function. Therefore it is very difficult to describe this state whether it is pleasurable or painful; whether it is swoon or sleep; whether it is the effect of the poison or the intoxication of the drink.

It is not easy to decide whether the experience in these states is pleasurable or painful. Its effect goes deep into the consciousness (Caitanya). This is the reason in Bhaṭṭanāyaka calling it Brahmāsvāda - savidha (closer to the Brahmānanda). It is different from both the direct cognition and the recollection. This state is called the Samprajñātasamādhi associated with bliss. Like the experience of the worldly objects like the form, taste, smell, etc., this experience also is rightly given the name 'Bhoga'.

The word 'Bhoga' is a very important technical term in the Sāṅkhyadarśana. As is said by the author of the *Sāṅkhya-sūtra* . 'Bhoga' has its fulfilment in the Puruṣa, the consciousness:

चिदवसानो भोगः [1]

The difference between the Jñāna (cognition) and the Bhoga is that the former does not effect Ātman whereas the latter effects it. That which gets its fulfilment in the Ātman is the Bhoga. The literal meaning of the word Bhoga is 'receiving,' 'taking in' in which act both the body and the Caitanya (consciousness) have equal share.

Now one question arises-as Puruṣa is without any Pariṇāma (modification) how can he receive any Vastu or Bhāva? In reply to this Vijñānabhikṣu in his commentary on the above Sūtra states that when the Puruṣa reflects in the *Citta* (mind) which is purified on account of predominence of the *Sattva* he is said to have the Bhoga of the Bhāvas that have appeared in the *Citta*. Referring to the same procedure of the Bhoga- *Viṣṇupurāṇa* says-'Obeisance to that cosmic soul (Viśvātman) who sends the objects like the form received through the senses, to the consciousness that reflects in the Citta:

गृहीतानिन्द्रियैरर्थानात्मने यः प्रयच्छति ।
अन्तःकरणरूपाय तस्मै विश्वात्मने नमः ॥ [२]

1. S.S. 1.104
2. V.P 1.14.35

Māṇikyacandra, probably the first commentator on *Kāvya Prakāśa*, calls the direct experience of the Rasa as 'Bhoga'. The enjoyment which a Sahṛdaya gets from the Nāṭya or the Kāvya is called Bhoga.

यः स्वयं भुज्यते रस्यते परस्मै दीयते च स भोगः ।[१]

He accepts two Vyāpāras, Abhidhā and Bhāvanā which function before the Bhoga. The Bhāvanā is nothing but the universalisation of the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas. In the absence of the Bhāvanā there is no difference between the Śāstras on one hand and Kāvya and Nāṭya on the other.

यदि ह्यभिधाव्यापारान्तरभावी भावकत्वव्यापारो नाङ्गीक्रियते तदा शास्त्रेभ्यः काव्यनाट्ययोः किमन्तरं स्यात् ।[२]

It is clear from the statement "*Bhāvite ca rase tasya bhogaḥ syāt*" that the Bhoga of the Rasa is different from the Rasa. Nāgeśa, the author of *Udyota* accepts Bhoga also as a Vyāpāra and calls it Bhojakatva. The author of the commentary *Sārabodhinī* on *Kāvyaprakāśa* opines that the Bhoga is the experience of the Rasa and that Rasa becomes an object of experience through Bhoga:

अन्त्येन भोजकत्वव्यापारेण तु उक्तरीत्या साधारणीकृत विभावादिसहकृतेन सा रतिः सहृदयैरास्वाद्यते ।[३]

Thus the later writers accepted three Vyāpāras, Abhidhā, Bhāvanā and Bhoga in the context of Rasaniṣpatti. The Sādhāraṇīkaraṇa is called Bhāvanā or Bhāvakatva and the Vyāpāra. Bhojakatva, is the Bhoga. Though accepting the function of Vibhāvanā etc. as of extra-ordinary nature (Alaukika) and the Rasa as Brahmāsvāda- sahodara (akin to the Brahmic experience), Viśvanātha does not discuss about the Vyāpāra, Bhoga (or Bhojakatva). Following the tradition of Bhaṭṭatauta he accepts the Relish itself as Rasa. He appears to be not in favour of accepting the Rasa as the object of the Vyāpāra, Bhojakatva. Quoting the statement of Bhaṭṭanāyaka

1. Saṅkeha on K.P. (Ānandāshram) P. 47
2. Ibid
3. K.P.T. P. 91

"*Abhidhā Bhāvanā caiva tadbhogīkṛtireva ca*" Paṇḍitarāja Jagannātha accepts the third function Bhogakṛttva and says the Ratyadi which is universalised becomes the object of realisation (Sākṣātkāra) which is nothing but the blissful contact with the consciousness when the Rajas and the Tamas are suppressed and the Sattva becomes predominent by the power of the third function, Bhogakṛttva and it is called Rasa:

> तृतीयस्य भोगकृत्वव्यापारस्य महिम्ना निगीर्णयोः रजस्तमसोरुद्रिक्तसत्त्वजनितेन निजचित्स्वभाव- निर्वृत्तिलक्षणेन साक्षात्कारेण विषयीकृतो भावनोपनीतः साधारण्यात्मा रत्यादिः रसः ।[१]

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1. R.G. (Cho.) P. 98

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THE PSYCHOLOGICAL ASPECT OF RASA

"What is Rasa?" This question has been the subject of discussion of the Sahṛdayas and the scholars even to-day. Many independent books were written and even now are being written. Many theories connected with Rasa were developed and are being developed even now. The more it is discussed the more it is becoming a secret and a subject of curiosity. In this age of scientific advancement, scholars other than the litterateurs, are not making any attempt to understand Rasa; it has remained the subject of curiosity for them. Inspite of all this there is no change in the habit of reading the Kāvyas, in seeing the dramas and in enjoying the Rasa. People continue to experience Rasa. Therefore such questions like "What is this experience?" "How it is produced?" arise naturally.

Here an attempt is made to analyse the nature of Rasa and the scientific process involved in its experience. The question "What is Rasa?" is as old as the history of the *Kāvyaśāstra* itself. Bharata in the sixth chapter of the *Nāṭyaśāstra* raises the question "*Atrāha rasa iti kaḥ*"– It is asked– what is Rasa?" He gave the reply also "पदार्थ इत्युच्यते ।"[1] It is called a Padārtha." Here 'Padārtha' does not mean 'a thing', it means "Vākyārtha" (the purport of the sentence). This point has been made clear by Abhinavagupta-Rasa is the Kāvyārtha, because it (Rasa) makes the Kāvyārtha enjoyed and contemplated upon. Thus Rasa only is the Padārtha:

तथा ह्याह काव्यर्थान् भावयन्ति इति तत्काव्यार्थो रसः ।[२]

Thus the Padārtha i.e. Kāvyārtha is the Rasa. What is the proof for it? The reply of the *Nāṭyaśāstra* is "*Āsvādyatvāt*". Only the Kāvyārtha is enjoyed through the Kāvya, and Rasa is being enjoyed through the Kāvya, and so it is the Kāvyārtha:

आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते ।[३]

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1. N.S. (Baroda) Vol. I Addhyāya, 6, p. 288
2. N.S. A.B. (Baroda) P. 276
3. A.B., P. 277

The Bhāvas are known with that name because they make us contemplate upon the Kāvyārtha through the mental articulate and physical gesticulations.

वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः ।[1]

Much has been written on the point whether Rasa is to be relished (Āsvādya) or it is the relish (Āsvāda) itself. If it is said Āsvādya the experience would become objective whereas it is subjective only. If the Rasa is the experience of something external then it should become the object of the cognition for everybody including a rustic and the animals. But it is the experience of the Sahṛdayas only and so it can be definitely said that it is not the object, the cognition of which is produced through its contact with the senses. Moreover the objective cognition generally differs on account of the difference of the place, time and person etc., and cause pleasure, pain or inertia. But the Rasa experience is only blissful and only a fortunate person gets it. That person is said to be fortunate beacause the Rasa-experience is produced only by the Vāsanās (mental impressions) which are inherited from the previous birth and also acquired now. One can enjoy the Kāvyānanda only when these two types of the Vāsanās exist in him. In the absence of one type of the Vāsanā, he cannot get it. It shall be shown later on that Rasa is the experience of the emotions latent in one's mind.

It may be asked– why then, the Rasa is said to be Āsvādya in the *Nāṭyaśāstra* in statements like "रसइतिकःपदार्थःउच्यते, आस्वाद्यत्वात्"[2] etc.? By the use of the passive voice in "*Kathamāsvādyate rasaḥ*" it is clearly indicated that the Rasa is the object of enjoyment. It is true; but when it is established, in the *Nāṭyaśāstra* itself, that enjoyment by the Sahṛdaya of his own latent permanent emotions (Sthāyibhāvas) is the Rasa, the expressions like and "*Āsvādyatvāt*" "*Āsvādyate*" etc., Should be taken as the secondary usages (Lākṣaṇika Prayogas), as is explained by Viśvanātha on the analogy of "*Odanaḥ Pacyate*" etc. Therefore Rasa is only the experience but not a thing to be experienced; it is subjective but not objective.

As the *Nāṭyaśāstra* explains the medium of the Rasa experience is only the mind but not the senses. There are eight

1. N.S. Ch-7
2. N.S., Ad. 6

permanent moods like the Rati in our minds which are generally latent. When they are roused it is called their 'Udreka' and they are experienced at that state only. Their Udreka is brought about in two ways - when we come across certain exciting objects which instigate them or when such objects are presented through a poem or a drama. When excited by the Kāvya or Nāṭaka etc., they become the objects of the experience directly through the mind. As it is said in the following *Kārikā*, Rasa is the experience of the Sthāyibhāvas like Rati, latent in the mind of the Sahṛdaya and are excited by the Abhinaya (gesticulation etc.):

भावाभिनयसंबद्धान् स्थायिभावांस्तथा बुधाः ।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥[१]

Thus the experience of one's own Bhāvas (emotions) is called Rasa. The descriptions in a Kāvya and the scenes in a drama, only excite them and make them enjoyable. This is what is meant by the phrase '*Āsvādyanti manasā*' (experienced mentally) in the above *kārikā*. Therefore Rasa should be called subjective but not objective. It is not the Dharma (quality) of any object that is experienced; it is the Dharma of the spectator himself who experiences and so his Mano-bhāva (mental state). The Rasa is the experience of the latent emotions roused by the scenes in a drama or by the descriptions in a Kāvya; and so it is not their Dharma. Contrary to this the peculiar Vāsanā in the mind of a person, which is one of his Dharma (quality) is enjoyed in the form of the Rasa. If a person experiences one of his own Dharmas (quality) that experience should definitely be taken as subjective but not objective. That is why the Rasa is said to be confined only to the Rasika (man of fine taste) and as born of the blissful Ātman :

रसः स एव स्वाद्यत्वाद्रसिकस्यैव वर्तनात् ।[२]
स्वादः काव्यार्थसंभेदादात्मानन्दसमुद्भवः ।[३]

This point is further clarified by Dhanañjaya. While the children play with the toyes; like the horses and the elephants etc., made of clay, though they know that they

1. N.S., 6.33
2. D.R. 4.48
3. Ibid. 4.44

are not the real horses and elephants, forget the fact and get the enjoyment as through they are dealing with the real ones. The secret of this enjoyment is they are at that time, enjoying their own Utsāha. The same thing happens with the spectator also. He experiences and enjoys his own emotions like the Utsāha, which are roused by the characters like Arjuna described in the Kāvya or presented in the Nāṭya:

क्रीडतां मृण्मयैर्यद्वद् बालानां द्विरदादिभिः ।
स्वोत्साहः स्वदते तद्वच्छ्रोतॄणामर्जुनादिभिः ॥[१]

The experience of the Bhāvas like Utsāha is referred here by the 'Svadate' which means that the experience is the relish. Abhinavagupta, while analysing, perhaps Bhaṭṭanāyaka's statement "*Kāvyena rasā bhāvyante*" writes "*Yat kāvyena rasā bhāvyante ityucyate tatra vibhāvādi-janita-carvaṇātmakāsvāda-rūpa-pratyayagocaratāpādanameva yadi bhāvanaṁ tadabhyu-pagamyata eva*".

If by saying the Bhāvanā (the aesthetic contemplation) is produced by a Kāvya, it is meant that Rasa becomes the object of the blissful cognition which is in the form of relishing (Carvaṇātmaka) produced by the Vibhāvas etc., it is agreeable to us also. In the same context while commenting on the sentence "*Āsvādanātmānubhavo rasaḥ kāvyārtha ucyate*".

(The cognition in the form of enjoyment is called Rasa and that is said to be the Kāvyārtha) he writes:

अनुभवेन च तद्विषय इति मन्तव्यम् ।[२]

Kāvyārtha is the Vyaṅgya because it is the Viṣaya (object) of the Vyāpāra (function), Vyñjanā (suggestion). It is called Rasa because it is the experience in the form of relish. Thus the Rasāsvāda is the combination of the cognition produced by the intellectual process and the experience produced by the mental comprehension. Therefore only a person who, apart from being a man of great intution (in sight) (Pratibhā) possesses a pure heart is qualified (Adhikārī) for the Kāvya. Only such man can have the direct experience of the Kāvyārtha after recognising the Vākyārtha (the sense of the sentence) on hearing verse like '*Grīvābhaṅgābhirāmaṁ*' and "*Harastu Kincitpraviluptadhairyaḥ*" etc. This experience is

1. D.R. 4.14
2. A.B., P. 277

called Svahṛdayasaṁvāda i.e. the enjoyment of the object (Viṣaya) which is grasped by one's intellect and the relish of the bliss of the Ātman affected by the association of the Kāvyārtha. Only such person who gets such experience is called Sahṛdaya:

येषां काव्यानुशीलनवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभावयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः ।[१]

As is clear from the above discussion, the Rasānubhūti is a mental experience. In other words, it is one's experience of one's own mental modifications (moods). When an external object comes into contact with the senses it invariably influences the mind. As a result of this the mind undergoes different modifications which are experienced by every person. Why this happens? The reply to this can be found in the *Yogaśāstra* . In the *Yogadarśana* , the modifications of the mind are given the name Cittavṛtti. The control of the Cittavṛttis is called 'Yoga', and so the *Yogaśāstra* makes a detailed analysis of the various Cittavṛttis. In the context of the Rasaniṣpatti and the Yoga, in both the cases, 'Citta' means Buddhi (intellect) only but not the Citiśakti (consciousness) or the Hṛdaya, because the experience one gets, both in the Kāvya and Yoga is assertive (Niścayātmaka) and it is called Adhyavasāya. The cognition is the Dharma (quality) of the Citta; it is the basis for the procedure, and the Pariṇāma (modification) takes place there only, but not in the Cittaśakti (consciousness). Vācaspatimiśra writes in his commentary on *Yogabhāṣya* —

चित्तशब्देन अन्तःकरणां बुद्धिमुपलक्षयति। नहि कूटस्थनित्या चितिशक्तिरपरिणामिनी ज्ञानधर्मा भवितुमर्हति, बुद्धिस्तु भवेदिति भावः ॥[२]

The Rasacarvaṇā also is called a type of Pratyaya (cognition) by Abhinavagupta:

रसना च बोधरूपैव। किन्तु बोधान्तरेभ्यो विलक्षणैव। उपायानां विभावादीनां लौकिक-वैलक्षण्यात्। तेन विभावादिसंयोगाद्रसना यतो निष्पद्यते ततस्तथाविधरसनागोचरो लोकोत्तरोऽर्थो रस इति तात्पर्यं सूत्रस्य ।[३]

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1. D.A., 1.1
2. Tattva-Vaiśaradī on Y.S. Bh., 1.1
3. N.S., A.B. P. 285

The Citta where the Rasānubhūti takes place is not inert (Jaḍa). It has the capacity to know itself and other things. Therefore the Rasānubhūti comes under the knowledge. That is why it is called Ānandamayasaṁvit which means that we get that knowledge in the form of bliss only with no distinction of "mine" or "other's". Thus by making a comparative study of Yoga and the modifications (Vṛttis) of the Citta which is the locus of the Rasānubhūti much light can be thrown on the subtle and the inperceptible procedure of the Rasānubhūti.

There is one more point to be noted here. From the view-point of the desired result also the Yoga and Kāvya have similarity. In both, the main purpose for which a man acts is the removal of the distress. The only difference is whereas the Yoga is useful for the removal of future distress (Duḥka), the scope of the Kāvya is limited to the present only. The main purpose of the *Yogaśāstra* is "हेयं दुःखमनागतम्"[1] The distress of the past has already been suffered; the present one is being suffered. Therefore they cannot be the object of the Yoga. Only the future distress can be avoided, and that is the main aim of the Yoga.[2] Contrary to this the main aim of the Kāvya is to produce Sadyaḥ-Paranirvṛti (immediate happiness) by making the Sahṛdaya forget himself and submerge in Ānanda (happiness).[3] It can remove only the present distress. Thus the removal of the distress by the Yoga is permanent whereas the one by the Kāvya is momentary. People afflicted with various distresses of the world take rest for some time, enjoy happiness and after becoming refreshed again engage themselves in their work. It is said in the *Nāṭyaśāstra* :

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद्भविष्यति ॥[४]

It is clear from the use of the word 'Kāle' here that the removal of the distress caused by the Kāvya is there so long as the reading of a Kāvya or its presentation continues; or till its influence persists. The next moment the man goes back to his original state of Sukha, Duḥkha and Moha.

1. Y.S., 2.16
2. Y.Bh. 2,16
3. Vṛtti on K.P., 1.2
4. N.S., 1.114

The Cittavṛttis (Modifications of the mind)

In the *Yogadarśana* five Bhūmis (stages) of the Citta are mentioned; they are Kṣipta (agitated), Vikṣipta (distracted), Mūḍha (inactive), Ekāgra (concentrated) and Niruddha (controlled). The first three stages are commonly found in our day-to-day activities of life. The Citta of a man in the wakeful state (Jāgṛatāvasthā) is generally in the Kṣipta-stage. In the dreams and at the time of inadvertance it is in the Vikṣipta-stage. In the deep sleep it is in Mūḍha-stage. One gets the fifth stage (Niruddha) in the Asamprajñāta samādhi (Samādhi where one is not conscious of any object). The fourth stage, Ekāgra, is the stage of the mind in the Samprajñāta samādhi (Samādhi where one is conscious of an object). This stage is connected with the wakeful state only. When a man is completely absorbed in an action or concentrates on an object, this state is called Samprajñātāvasthā. "*Samyak prakarṣeṇa jñāyate yasminnasau Saṁprajñātaḥ tadbhinnaḥ Asaṁprajñātaḥ*" These two stages, Ekāgra and Niruddha are connected with the Samprajñāta samādhi and the Asamprajñāta samādhi respectively. In the Samprajñāta samādhi, as explained by Vācaspatimiśra, the Vṛttis coloured by Rajas and Tamas in the Citta are suppressed and only the Vṛtti of the Sattva remains predominent. But in the Asamprajñāta samādhi the Vṛttis of all the Guṇas including the Sattva are suppressed. Thus when all the Vṛttis of the Citta are controlled, Asamprajñātasamādhi results and when the Sattva remains predominent there would be Samprajñātasamādhi:

रजस्तमोमयी किल प्रमाणवृत्तिः सात्त्विकीं वृत्तिमुपादाय सम्प्रज्ञाते निरुद्धा, असंप्रज्ञाते तु सर्वासामेव निरोध इति ।[१]

While explaining the nature of the Samprajñātasamādhi it is said that this Samādi is associated with Vitarka (argumentation), Vicāra (deliberation), Ānanda (joy) and Asmitā (the sense of being). वितर्कविचारानन्दास्मितानुगमात् संप्रज्ञातः[2] When the mind is concentrated on a gross object (the Samprajñātasamādhi) is called 'Vitarkānugata'; when it concentrated on some thought it is called Vicārānugata;

1. Vyasabhāṣyatīkā on Y.S., 1.1
2. Y.S., 1.17

with the Ātman it is called 'Asmitānugata'. These are the four varieties of the Samprajñātasamādhi. The Rasānubhūti of a Kāvya also is a state of Samprajñātasamādhi which appears on the concentrated mind. As Ānanda (joy) is the object of this concentrated mind this comes under the category of Ānandānugata samprajñātasamādhi. The concentration to hit a target is Vitarkānugata. The concentration on subjects like mathematics is Vicārānugata. The concentration of the mind while experiencing the blissful Rasa of a Kāvya is the Ānandānugatasamprajñātsamādhi. The concentration on the Ātman resulting in the experience of "*Aham brahmāsmi*" is the Asmitānugata. All these four varieties of Samādhi come under Samprajñāta samādhi because there is the cognition of Vitarka, Vicāra, Ānanda and Asmitā in them.

There should be no controversy in accepting the Rasa state of the Citta as Ānandānugata-samprajñāta samādhi. There is so much of similarity between the procedural description, found in the *Yogabhāṣya*, of the Samprajñāta samādhi-state and the description of the state of Kāvya-rasa-carvaṇā. As is described in the *Yogabhāṣya* the Samprajñāta Samādhi is that which makes a Sadbhūta-artha (a beautiful object) illuminated in the concentrated mind, destroys the Kleśas, (hindrances) weakens the bonds of Karma and takes the mind towards the Niruddha-state:

यस्तु एकाग्रे चेतसि सद्भूतमर्थं प्रद्योतयति, क्षिणोति च क्लेशान्, कर्मबन्धनानि श्लथयति, निरोधमभिमुखं करोति, स संप्रज्ञातो योग इत्याख्यायते ।[1]

While explaining the phrase 'सद्भूतमर्थं द्योतयति' Vācaspatimiśra writes:

भूतमिति समारोपितमर्थं निवर्तयति । निद्रावृत्तिरपि स्वावलम्बे तमसि भूते एकाग्रा इत्यत उक्तम्, सदिति शोभनं नितान्ताविर्भूतसत्त्वं तमस्समुद्रेकस्तु अशोभनस्तस्य क्लेशहेतुत्वादिति ।[2]

By saying 'Bhūta' (existing) the super imposed object is excluded. Even the Nidrāvṛtti is the result of concentration on the Tamas of the Citta which is its support. The word 'Sat' is used to exclude it (Nidrāvṛtti). 'Sat' means 'good and beautiful' where there is the predominance of the Sattva. The

1. Bhāṣya on Y.S., 1.1
2. T.V.

used to exclude it (Nidrāvṛtti). 'Sat' means 'good and beautiful' where there is the predominance of the Sattva. The predominance of Tamas is not good, because it is the source of the Kleśas. The Sat may be cognised either by the Tattva-jñāna (the spiritual knowledge) or by the inference. In either case it can remove the Avidyā (ignorance) not directly, but indirectly only.

As is clear from the above discussion the predominance of the Sattva in the mind is the Samprajñāta-state. While explaining the procedure of the Bhojakatva-Vyāpāra, Bhaṭṭanāyaka points out at this state only — "*Satvodreka-prakāśānandamaya-saṁvid-viśrānti-satattvena bhogena bhujyate.*" This means-after the Sādhāraṇīkaraṇa of the Vibhāvādi the Sattvaguṇa in the mind of the spectator becomes predominant suppressing the Rajas and the Tamas. At that moment there will be some kind of brightness in the mind the experience of which is blissful. The same is called Ānandamayasaṁvit and the mind takes repose in this only. It will not have the cognition of anything else excepting that of one of the Bhāvas like Rati. This state of Rasa-Carvaṇā (the relish of the Rasa) may be analysed by dividing it, into three parts 1. Sattvodreka (predominance of Sattva) 2. Prakāśānandamayasaṁvit (the bright and blissful experience) and 3. Viśrānti (repose). The concentration of the mind in the Samprajñātasamādhi is brought about in three forms:

1. to make the good and beautiful object shine which, in other words, is the predominance of the Sattva after the Rajas and Tamas are suppressed;

2. the removal of the Kleśas which is nothing but the Prakāśānandamaya samvid, and

3. the Citta becoming favourable to Nirodha which, in the words of Bhaṭṭanāyaka, is the Viśrānti.

It is said that the bonds of Karma get slackened in the Samprajñāta samādhi. This is the same as the Sādhāraṇīkaraṇa as mentioned by Abhinavagupta — "*Mamaiva na mama; Śatroreva na tasya tathā taṭasthasyaiva na taṭasthasya*". This acceptance and the negation of the special relation is on account of the absence of a deciding factor (Anadhyavasāya of Niyama)

ममैवैते शत्रोरेवैते तटस्थस्यैवैते न ममैवैते न शत्रोरेवैते न तटस्थस्यैवैते इति सम्बन्धविशेषस्वीकार परिहारनियमानध्यवसायात् साधारण्येन प्रतितैरभिव्यंक्तः ॥[१]

What is meant by the "slackening of the bond of Karma" is no doubt, that the Saṁskāras produced by the previous Karmas would become weak and ineffective in producing their results. But as a result of the Karmas done with the intention of getting something good or bad for himself or for others, some relationship like enmity or friendship is formed which is also a bond. At the time of Rasānubhūti these Bandhanas become lose. There would be no mental tension, caused by those bonds at that time. Though these feelings do not disappear permanently they are kept in suspension at least for some time. They come back and find place in the mind of the man after sometime. Therefore, the basis for the Rasānubhūti from a Kāvya is only the Ānandānugatasaṁprajñāta-samādhi which is achieved by the mind of high concentration. There is difference in the varieties of the Saṁprajñāta samādhi based on the gradational difference in the concentration. In the Vitarkānugata the Citta is concentrated on a gross subject, Sthūla-viṣaya. In the Vicārānugata it is concentrated on some thought and so it is subtle than the Vitarkānugata. In the Ānandānugata the concentration of the Citta is on the more subtle objects like the latent impressions (Saṁskāras) and the emotions. This is the reason why Abhinavagupta calls the state of Rasāsvāda as the experience of the Rati etc., connected with the consciousness (Cidviśiṣta-ratyādi). Paṇḍitarāja Jagannātha does not hesistate to call it "the consciousness associated with the Rati etc." (*Ratyādyavacchinnā cit*). The Ratyādi is neither an object (Vastu) nor a thought connected with an external object, but they are the emotions in the form of the Saṁskāras (impressions) produced by those objects and the thoughts. Therefore the concentration of the mind on them is blissful. In this stage there is contact with one's own consciousness, according to Abhinavagupta and the viel of ignorance is removed from the Ātman according Paṇḍitarāja Jagannātha. Therefore this state can be called as the state of "Ānandānugata-samprajñāta-samādhi" and so those who call it an objective experience, taking the Rasa as an object of

1. K.P. 4th ullāsa

cognition on the strength of the word Āsvādyatvāt in the *Nāṭyaśāstra* do not appear to be correct. If it is accepted as an object; it would come under the Vicārānugata but not Ānandānugata. As it is the experience of the unalloyed bliss which is the Dharma of the consciousness, but not of an object (Vastu) or the thought, it is the experience in the form of Relish, and is not the object of relish. Therefore it should come under the scope of the Ānandānugata- samprajñāta but not of the Vicārānugata-samprajñāta.

The Process:

Yogaśāstra prescribes certain methods to take the Citta to the state of Nirodha. Only a pure Citta can be Sāttvic and concentrated and enter into the state of Nirodha ultimately. It is said in the *Yogabhāṣya* :

प्रख्यारूपं हि चित्तसत्त्वं रजस्तमोभ्यां संसृष्टमैश्वर्यविषयप्रियं भवति। तदेव तमसा अनुविद्धम् अधर्माज्ञानावैराग्यानैश्वर्योपगं भवति। तदेव प्रक्षीणमोहावरणं सर्वतः प्रद्योतमानमनुविद्धं रजोमात्रया धर्मज्ञानवैराग्यैश्वर्योपगं भवति। तदेव रजोलेशमलापेतं स्वरूपप्रतिष्ठं सत्त्वपुरुषान्यताख्यातिमात्रं धर्ममेघध्यानोपगं भवति। तत् परं प्रसंख्यानमिति आचक्षते ध्यायिनः।[१]

The Citta is purified by suppressing the Rajas and Tamas and by making the Sattva predominent. For this purpose the *Yogaśāstra* has classified all the objects of the world into four categories and prescribed a method of pondering over them (Bhāvanā) in four different ways. The world is a jumble of Sukha, Duḥkha, Puṇya and Pāpa (happiness, affliction, merit and sin). Certain things in the world give pleasure, some cause misery, some are the source of Puṇya and some of Pāpa. By maintaining four types of attitudes about these four varieties of things the mind gets purified by becoming Sāttvic:

"मैत्रीकरुणामुदितोपेक्षाणां सुखदुःखपुण्यापुण्यविषयाणां भावनातः चित्तप्रसादनम्"[२]

One should develop friendly attitude towards the happy persons, show pity to those afflicted with sorrows, and should be pleased with the people of merit (Puṇya) and should have an attitude of indifference towards the sinful. By developing this type of attitude one can acquire the Śukladharma (Pure

1. Bhāṣya on Y.S., 1.2
2. Y.S., 1.33

righteousness) by which the mind gets rid of all the impurities and becomes capable of concentration:

> तत्र सर्वप्राणिषु सुखसम्भोगापन्नेषु मैत्रीं भावयेत्, दुःखितेषु करुणाम्, पुण्यात्मकेषु मुदिताम्, अपुण्यात्मकेषु उपेक्षाम्, एवमस्य भावयतः शुक्लो धर्म उपजायते, ततश्च चित्तं प्रसीदति, प्रसन्नम् एकाग्रं स्थितिपदं लभते ।[१]

This state of the Citta is called Sthitiśīlatā.

This section of the *Yogadarśana* is very useful to understand the procedure of Rasānubhūti laid down by Bharata. As has been mentioned earlier, there will be different types of reactions in the mind when there is contact between the senses and the external objects. This reaction of the mind is always not the same. This can be in many ways depending on the nature of the instigating external objects. Therefore the classification of these reactions depends on the nature of the external objects. The classification of the external objects into four groups, Sukhāspada (pleasant), Duḥkhāspada (distressing), Puṇyaprada (meritorious) and Pāpaprada (sinful) according to *Yogaśāstra* is shown above. The mental reactions in the form of Maitrī (friendliness), Karuṇā (pity) Muditā (joy) and Upekṣā (indifference) are given this fourfold classification on the basis of the nature of the external objects as explained above. Here the Maitrī is connected with Sukha, Karuṇā with Duḥkha, Muditā with Puṇya and Upekṣā with Pāpa.

As is clear, from the above discussion there is a possibility of only four types of mental reactions when it (the mind) is influenced by the external objects and they are Vikāsa, Vistāra, Kṣobha and Vikṣepa. The mental reactions are nothing but the modification or changes in the mind. Let us now take up each one of them and examine.

A. Vikāsa (Expansion):

This is a mental state, produced when there is contact of the senses with a person of Puṇya or such object. At that time there arises the feeling of Muditā (joy) in the mind, and this is the indicative factor of this state. Like the bud of a flower which blooms and spreads fragrance in all directions the mind expands when it begins to enjoy the pleasure of Sattvaguṇa which keeps the person in a blissful state. Its experience one

1. VYāsabhāsya on Y.S., 1.33

gets in the Sṛṅgārarasa and the Hāsyarasa. It is said in the *Nāṭyaśāstra* that whatever is, in this world, pure, pious, bright and beautiful is compared with the Śṛṅgārarasa:

यत्किंचित्लोके शुचिमेध्यमुज्ज्वलं दर्शनीयं वा तच्छृङ्गारेणोपमीयते ।[१]

It is, therefore, but proper and is in accordance with the Śāstra that the external object which causes the Muditā-bhāvanā which is identical with the experience of Śṛṅgāra should be good and pious (Puṇyaprada). The show of lust can never rouse the Śṛṅgāra. Only a person of nobility and his actions can rouse it. Now a question arises - is it acceptable to the *Yogaśāstra* , that the Prasādana (pleasing) of the mind which is its Vikāsa is brought about by experience of the Śṛṅgāra? In reply to this, it may be said that Yoga strives to remove the future distress whereas the Nāṭya or the Kāvya is meant for securing the Ānanda through the removal of the present distress. Therefore what is avoidable in the Yoga may be acceptable in the Nāṭya or Kāvya. The similarity is only in this aspect that the citta, in both of them, becomes concentrated being in the Samprajñāta state.

B. Vistāra (spreading)

Vistāra is another reaction of the mind. When the senses come into contact with a pleasant external object then the mind gets Vistāra (spreading). The word 'Vistāra' indicates the nature of the effect produced on the mind. It also implies the existence of a place on which something spreads. It means that the Citta spreads beyond the place of its existence. In other words the Sattvaguṇa of the Citta spreads through out the body as a result of which every part of the body becomes alive. The Vistāra of the mind is experienced through the feeling of Maitrī which is mainly connected with the Vīra and indirectly with the Adbhuta. The Vistāra of the mind is felt when the Utsāha (high spiritedness), the Sathāyibhāva of the Vīrarasa, energises every part of the body. Whenever we come under the influence of a pleasant object or a person we get so much of Utsāha which effects the Citta in the form of Vistāra; as a result of which we cannot keep quiet and become very active. This is what is called Maitrībhāvanā. The appearance of the Maitrībhāvanā is the sign of Vistāra which is possible

1. N.S., 6th Ch. P. 301 (Baroda)

through the direct or indirect contact with a pleasant person or an object. Every good person makes friends with a person enjoying happiness. To be jealous of him is meanness. That is why Vīra is said, in the *Nāṭyaśāstra* as the nature of a noble person and as being produced by clear understanding, determination, foresight, modesty and prowess etc:

अथ वीरो नाम उत्तमप्रकृतिरुत्साहात्मकः स च असम्मोहाध्यवसायनयविनय-बलपराक्रमशक्तिप्रतापं प्रभावादिभिः विभावैः उत्पद्यते ।[1]

C. ***Kṣobha (agitation)***

Mind gets disturbed by distress. When the senses come into contact with an object which causes distress its reaction on the mind will be in the form of agitation which results in the Bhāvanā of Karuṇā. When the mind is disturbed there will be terrible conflict among the Sattva, Rajas and Tamas of which there will be a powerful impact on the nervous system. As a result of it other effects like weeping, crying and losing the consciousness take place. Weeping and crying bring back the mind to its normal condition as is said by Bhavabhūti:

"शोके क्षोभे च हृदयं प्रलापैरेवधार्यते"[2]

In the agitated mind the feeling Karuṇā appears mainly in the Raudrarasa and less in the Karuṇarasa.

D. Vikṣepa (distraction)

The distracted state of the mind produces the feeling of Upekṣā (indifference). Its reaction would be in the form of disgust and fear which develop into Bībhatsa and Bhayānaka. The Vikṣepa of the mind which causes Upekṣā-bhāvanā is the result of the reaction of the contact with sinful external objects.

As is clear from the above discussion it is proved that the Vikāsa, Vistāra, Kṣobha and Vikṣepa are the fundamental modifications or reactions of the Citta which are experienced in the form of the feelings, Muditā, Maitrī, Karuṇā and Upekṣā. That is the reason why Śṛṅgāra, Vīra, Bībhatsa and Raudra are accepted as the fundamental Rasas in the *Nāṭyaśāstra*. The

1. N.S., Pr0 Bha., P. 324
2. U.R.C., 3.29

other four Rasas-Hāsya, Karuṇa, Adbhuta and Bhayānaka are the side products of the above four Rasas.

तेषामुत्पत्तिहेतवश्चत्वारो रसाः । तद्यथा - शृङ्गारोरौद्रो वीरो वीभत्स इति । अत्र–

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।
वीराच्चैवाद्भुतपत्तिर्बीभत्साच्च भयानकः ।[१]

◇ ◇ ◇

1. N.S., 6.39

6

THE NUMBER OF RASAS

Though independent books are written on the number of the Rasas, and there is no count of papers written on it, no full justice is done to this subject. This is an aspect of the Rasasiddhānta which cannot be considered as having been thoroughly discussed by merely giving an account of the increasing and decreasing number of the Rasas. "Who has accepted how many Rasas?" is not the important question here? We must find out the principle on the basis of which the number is fixed.

It is generally accepted that the number of the Rasas is nine. Mammaṭa, in the first verse of his *Kāvyaprakāśa* uses the word "*Navarasa-rucirām* " as an adjective of the word 'Nirmiti' (Kavi's work i.e. poem) which means the Kāvya of a poet is beautiful with nine Rasas. This statement of Mammaṭa is an indication that the number of the Rasas is well-established as nine. The author of *Yaśastilaka campū* also accepts the same number. Describing the different elements like the Guṇas, Alaṅkāras, Rītis, Vṛttis and Pravṛttis etc., as the different parts of the tree of a Kāvya he writes:

त्रिमूलकं द्विधोत्थानं पञ्चशाखं चतुश्छदम् ।
योऽगं वेत्ति नवच्छायं दशभूमिं स काव्यकृदत् ॥[१]

Here the word '*Navacchāyaṁ* ' refers to the nine Rasas by pun. Just as a new tree makes its new shadow enjoyable by all so also the joy of all the nine Rasas can be enjoyed by all the Sahṛdayas. But in some of the works of earlier writers and the rhetoricians the number of the Rasa is said to be eight only. Kalidāsa says that the Nāṭya is the place (Āśraya) of eight Rasas:

मुनिना भरतेन यः प्रयागो भवतीस्वष्टरसाश्रयो नियुक्तः ।[२]

Daṇḍin gives an adjective *Aṣṭarasāyattā* to the word 'Vāṇī'[3] (poetical work) which means that a poem is dependant on

1. Y.T.C., 3.274
2. V.M., 1.18
3. K.D., 2.292

eight Rasas. We also come across statements in different works raising the number of the Rasas to ten, twelve or and even more. Therefore it is necessary to examine this question applying the method of research. The material relating to this point which is available in works from the *Nāṭyaśāstra* of Bharata to the *Rasagaṅgādhara* of Paṇḍitarāja Jagannātha should be carefully scrutinised and the principles on the basis of which the number is fixed should be found out.

It is unanimously accepted by all the writers on the history of the *Sāhitya Śāstra* (Poetics) that Bharata's *Nāṭyaśāstra* is the first extant work dealing with the theory of Rasa. There are references to it in many places in this work. The sixth and the seventh Adhyāyas are devoted mainly to discuss the theory of Rasa and the nature of the Bhāvas. The sixth Adhyāya deals with only the Rasas. It is stated, in the beginning of the Adhyāya, referring to the names and the number of the Rasas:

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥
एते ह्यष्टौ रसाः प्रोक्ता द्रुहिणेन महात्मना ॥[१]

It is said here that according to Brahman who taught *Nāṭya-veda* to Bharata there are only eight Rasas Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta. After completing the discussion on Rasas again their number is said to be eight at the end of the Adhyāya also which is a clear indication that the rasas are eight according to *Nāṭyaśāstra* :

एवमेते रसाज्ञेया हयष्टौ लक्षणलक्षिताः[२]

In the seventh Adhyāya of the same work only eight Sthāyibhāvas are mentioned. This also supports the above view because, the Sthāyibhāvas only, when intensified by Vibhāvas etc., become Rasas.[3] Kālidāsa's statement that eight Rasas are mentioned by Bharata as connected with the Nāṭya[4] indicates that by the time of Kālidāsa the theory of eight Rasas only is accepted in the *Nāṭyaśāstra* .

1. N.S. 6.15, 16
2. N.S. 6.83
3. N.S. 6.17, 33
4. V.M., 1.18

But in this sixth Adhyāya itself Śāntarasa also is mentioned as the ninth Rasa which leads to Mokṣa (salvation). Like the exposition of the other Rasas the exposition of this Rasa also is done first in prose passage and then in Kārikās. The verses are not numbered in the Baroda edition. The last verse ends with the following line:

एवं नव रसा दृष्टा नाट्यज्ञैर्लक्षणान्विताः[१]

It is also stated in this context that the Śāntarasa is the fundamental Rasa as all the other Rasas and Bhāvas are the modifications of the same:

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः[२]

There is conflict between the two sections of the *Nāṭyaśāstra* one mentioning eight Raṣas, another nine. The section dealing with the Śāntarasa must be a later addition. Of course, it is an established fact that the *Nāṭyaśāstra* is not the work of one author and of the one period. As many scholars think this work, as is available now, cannot be later than the third century A.D. But this section dealing with Śānta cannot come within the limits of that period. This section opposes the eight-Rasa theory. When it is said that the Rasas are eight, according to Brahman, this section states that their number is nine according to those who are proficient in the Nāṭya. This itself is an indication that the *Navarasa-theory* is in conflict with the original text of the *Nāṭyaśāstra* . But there are problems in discording this section as an interpolation unconnected with the *Nāṭyaśāstra* . The first problem is that the commentary of Abhinavagupta on this section, is as exhaustive as the commentary on the other parts of this chapter. Abhinavagupta not only comments on this section but also maintains after meeting all the possible objections, that Śānta should definitely be accepted as a Rasa. It appears from the arguments that are advanced by Abhinavagupta that a controversy over accepting Śānta as a Rasa was going on among the scholars during that period with many arguments, advanced for and against the proposition. As a man of great intellect, Abhinavagupta ably meets all the arguments of the opponents and secures an honourable place to Śānta-rasa in

1. N.S., P. 335
2. N.S., P. 338

the field of literary criticism. Moreover by establishing Śāntarasa, Abhinavagupta is able to give a philosophic turn to the Rasa-theory. He is, therefore, against the inclusion of the Śānta-rasa either in Vīra or Bībhatsa.

While trying to trace the reason for the division of the Rasas Abhinavagupta comes to the conclusion that the Puruṣārthacatuṣṭaya (the fourfold goals of the human being) is the basis for such division. Accordingly he classifies the Rasas and maintains that Dharma is the aim of Vīra, Artha of Raudra, Kāma of Śṛṅgāra and Mokṣa of Śānta. Abhinavagupta must have had some difficulty in maintaining Śānta as a Rasa on the face of the section of the *Nāṭyaśāstra* which is definite about the number of the Rasas as eight. That is why he does not give importance to the references to the number in the *Nāṭyaśāstra*. Advancing an argument, in this connection, he says that the secret of Bharata's not mentioning the number of the Sthāyibhāvas lies in the fact that they (Sthāyibhāvas) would remain mere Vyabhicāribhāvas when they are not intensified by Vibhāvas etc., and so the mention of the number, with reference to the Rasas is to be taken as an Upalakṣaṇa (a statement made by way of an example) with no fixity.[1] There must be a long history of some critics accepting Śānta as a Rasa and others trying to include it in one Rasa or the other, behind Abhinavagupta's strong efforts in establishing that the Rasas are nine in number, and no satisfactory answer is possible regarding the number of the Rasas unless a thorough and systematic study of that history is made.

Before Abhinavagupta, Rudraraṭa in his *Kāvyālaṅkāra* mentions, besides the eight Rasas accepted by Bharata, two more Rasas Śānta and Preyas:

शृङ्गारवीरकरुणा बीभत्सभयानकाद्भुता हास्यः ।
रौद्रः शान्तः प्रेयानिति मन्तव्या रसाः सर्वे ॥[2]

"If Śṛṅgāra etc. are accepted as Rasas on account of their being relishable (Rasanīyatā) why should we not accept the Nirveda (detachment) and Sneha (affection) which also are

1. A.B. on N.S., 6.35
2. K.A., 22.3

relishable as Rasas and call them Śānta and Preyas?" asks Rudraṭa:

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः ।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः ॥[1]

Namisādhu, the commentator on Rudraṭa goes to the extent of saying that there is no such Cittavṛtti (mental mode) which cannot be intensified so as to become a Rasa. Bharata talks about eight or nine Rasas only on the basis of their being more attractive to the Sahṛdayas. Why should we not apply the same principle here also, argues Namisādhu. Udbhaṭa, who flourished before Rudraṭa, while dealing with Rasālaṅkāra, gives the list of nine Rasas including Śānta connected with Nāṭya.

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च नव नाट्ये रसाः स्मृताः ॥[2]

As is clear from the listing of the Nāṭyarasas fixing their number as nine, Abhinavagupta is not the first man to accept Śānta as a Rasa, but this tradition was in existence long before Abhinavagupta. Bhaṭṭodbhaṭa's use of the word 'Nāṭya' is significant. It appears that some critics were arguing against the possibility of the introduction of Śānta in the Nāṭya and that Udbhaṭa wants to refute their view by saying that Śānta also can find a place in the Nāṭya. But iater on writers like Mammaṭa felt that the Śānta cannot be presented in the Nāṭya and so rejected place for Śānta in the Nāṭya. Pratihārendurāja, the commentator on Udbhaṭa who was also a teacher of Abhinavagupta in Alaṅkāra Śāstra, has the following views to state while commenting on the above Kārikā: the nine Rasas like Śṛṅgāra are introduced for the achievement of the four Puruṣārthas-Dharma, Artha, Kāma and Mokṣa. Like Rudraṭa he says that the secret of their being Rasas lies in their being relishable. In support of his view he quotes the above Kārikā of Rudraṭa. Vāmana, a contemporary of Udbhaṭa brings all the Rasas under the Guṇa, Kānti and is silent about their names and their number. But *Kāmadhenu* a well-known

1. K.A., 12.4
2. K.A.S., 4.4

commentary on Vāmana's work mentions all the nine Rasas including Śānta.

Daṇḍin of the south, the author of *Kāvyādarśa* who flourished before Vāmana explains in detail, how the eight Sthāyibhāvas mentioned by Bharata turn into eight Rasas.[1] At the end he states that the Rasavattā (possessing the charm) of a Kāvya depends on its having these eight Rasas:

इह त्वष्टरसायत्ता रसवत्ता स्मृता गिराम्[२]

Thus Daṇḍin appears completely ignorant of the ninth Rasa, i.e. Śānta which is accepted by writers like Udbhaṭa.

Bhāmaha, the predecessor of Daṇḍin does not mention either the names or the number of the Rasas. He just states "Śṛṅgārādi rasa". That means, though being conversant with the Rasa-theory of Bharata he is not aware of the controversy regarding the number of the Rasas. As is evident from this, the section dealing with Śānta is definitely added in the *Nāṭyaśāstra* after Bhāmaha and Daṇḍin. By the time of Daṇḍin the number of the Rasas is fixed to eight. That the Śāntarasa section is added to *Naṭyaśāstra* after Bhaṭṭodbhaṭa is indicated by the remarks of Namisādhu in his commentary on Rudraṭa's *Kāvyālaṅkāra* —"*Bharatena....Aṣṭau vā nava vā rasāḥ uktāḥ:*"

With the establishment of the Dhvani-siddhānta by Ānandavardhana each one of all the elements in a Kāvya like the Doṣa, Guṇa, Alaṅkāra, Rīti and Rasa etc., is given a definite form, place and scope. Ānandavardhana did not accept or reject any thing on the basis of any tradition or convention without showing sufficient reason. According to him, if something is called Rasa it is on account of its being capable of producing Druti (melting) or Dīpti (glow) or Vikāsa (expansion) in the mind of a Sahṛdaya. The mind melts in the Śṛṅgāra and Karuṇa, it glows in the Rasas like Raudra and it expands in the Rasas like Vīra.[3] Therefore, according to him those Bhāvas, which, being presented in a Kāvya, produce Druti, Dīpti or Vikāsa in the mind of the spectator can be called 'Rasas'. The happiness produced by the asbsenc of the desire for the worldly objects is enjoyed in the form of Śānta, when it is properly presened. This experience may not be the

1. K.D., 2.281, 283, 285 and 287)
2. K.D., 2.292
3. D.A., 2.8, 9

same in all the Sahṛdeyas, but in whom so ever it appears, Śāntarasa should be accepted as existing in him. Ānandavardhana refuted the views of those who include the Śānta in Vīra on the ground that the states of the Citta in these two Rasas are of different types. In Vīra on account of the intense feeling of Ahaṅkāra (egoism) there will be Vikāsa of the Citta where as there is Druti of the Citta in Śānta on account of the disappearance of the Ahaṅkāra. Thus Ānandavardhana acceptes Śānta as an independent Rasa and accepts the number of the Rasas as nine indirectly. His acceptance of the Śānta as the main Rasa in the *Mahābhārata* is a clear indication of his being in favour of nine Rasas.

Dhanañjaya who flourished after Ānandavardhana and before Abhinavagupta raises the question of accepting Śama as a Sthāyibhāva and rejects the same saying that Śama cannot be intensified in the Nāṭya.

रत्युत्साहजुगुप्साः क्रोधो हासः स्मयो भयं शोकः।
शममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्य ॥[१]

The Bhāvas like Nirveda (detachment or despondency) are mo- mentary and so cannot be Sthāyibhāvas. How can such Bhāvas assume the state of Rasa? In fact, they are the negation of the Bhāvas like Rati and their intensification may result in the insipdity of the Nāṭya. Therefore they cannot be accepted as Sthāyibhāvas even, maintains Dhanañjaya. Therefore it is proper that only eight Sthāyibhāvas are accepted; he says:

निर्वेदादिरताद्रूप्यादस्थायी स्वदते कथम् ।
वैरस्यायैव तत्पोषस्तेनाष्टौ स्थायिनो मताः ॥[२]

Explaining the psychological basis for accepting the Sthāyibhāvas and the Rasas as each being eight in number Dhanañjaya says that the Śṛṅgāra, Vīra, Bībhatsa and Raudra are the fundamental Rasas, because only four types of reaction. Vikāsa, Vistāra, Kṣobha and Vikṣepa are produced in the mind of the spectator by Śṛṅgāra, Vīra, Bībhatsa and Raudra respectively. The same are called Muditā, Maitrī, Karuṇā and Upekṣā in the *yoga-darśana* . Vikāsa, Vistāra,

1. D.R., 4.36
2. D.R., 4.35

Kṣobha and Vikṣepa take place in the mind in Hāsya, Adbhuta, Karuṇa and Bhayanaka also respectively that is why they are called as the side products of the four main Rasas.[1]

Bharata also accepts four Rasas as the main Rasas and four as being produced by them:

तेषामुत्पत्तिहेतवश्चत्वारो रसाः । तद्यथा शृंगारो रौद्रो वीरो बीभत्स इति । अत्र–

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्चकरुणो रसः ।
वीराच्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः ॥[२]

Dhanika, the commentator on *Daśarūpaka* has expatiated upon this point which was already discussed in fifth chapter of the present work. The only thing that is to be noted here is Bharata himself has accepted four Rasas as the important ones and the same theory has been further developed by Dhanañjaya and Dhanika. Therefore, it may be accepted as an established fact that there are only four fundamental Rasas out of which four more Rasas are evolved bringing the total number to eight.

Bhoja has his own peculiar theory regarding the number of the Rasas. According to him, there cannot be many Rasas. On close examination Śṛṅgāra has to be accepted as the only Rasa. It is also not correct in saying that there are eight Sthāyibhāvas, eight Sāttvikabhāvas and thirty three Vyabhicāribhāvas. Depending upon various conditions all these forty-nine Bhāvas can, at times, by Vyabhicārins, Sthāyins and the Sāttvikabhāvas also, because the place of appearance of all these Bhāvas is the mind of the man where no Bhāva remains permanent.[3] Bhoja does not agree with the views of writers who say that only the Bhāvas like Rati, become Rasa when they are intensified. In such case as the Bhāvas like Harṣa (delight) also can be intensified why should they not be accepted as Rasas, he asks. If, inspite of being constantly experienced, the Bhāvas like Harṣa cannot be accepted as Rasa why should the Bhāvas like Bhaya, Hāsa, Śoka and Krodha etc., be accepted as Rasas in their intensified state. In fact those Bhāvas remain for a shorter time when compared with Harṣa. Therefore, Bhoja is emphatic in saying that the number of the Rasas

1. N.S., 6.39
2. N.S., 4.43, 44-45
3. S.P., Second part, P.S. 11; P. 442

cannot be fixed as eight. There are already some rhetoricians who accept Śānta, Preyas, Uddhata and Ūrjasvin as Rasas.[1]

Bharata's theory that the four Rasas like Hāsya are born of out of the four Rasas Śṛṅgāra etc., also is not acceptable to Bhoja. According to him the theory is not based on any principle. For example Hāsya can be produced even without Śṛṅgāra and even when there is Śṛṅgāra it (Hāsya) is produced by different means but not by Śṛṅgāra. The same is applicable to the case of Rasas Karuṇa, Adbhuta and Bhayānak also.[2] Thus Bhoja has refuted the theory of the four Rasas being the fundamental Rasas which is introduced by Bharata and supported by Dhanañjaya and Dhanika.

If the Rasatva (rasahood) is to be achieved by merely being intensified then all the forty-nine Bhāvas mentioned by Bharata should get that state (Rasatva) when they are intensified, contends Bhoja. Then there is no meaning in fixing the number of the Rasas at eight or nine. Therefore it is better to accept Śṛṅgāra as the only Rasa. One and the same fire is given different names. The fire, connected with the earth is called Agni. The one moving in the sky is called Nakṣatra and the one in the belly is called Jaṭharāgni. Its functions are given different names of burning, shining and digesting respectively and it is found in different conditions like smoke, flame and the coal. In the same way there can be different categories of Śṛṅgāra also such as Rasa and the semblance of Rasa (Rasābhāsa) etc. It can also have functions like eagerness (Utkaṇṭhā) etc., and various states like appearance (Utpatti), increase and firm existence (Sthiratā) etc.[3]

In fact, this Śṛṅgāra of Bhoja is not a Rasa; but it is the Rasikatā (capability of the aesthetic appreciation) in the absence of which one cannot appreciate not only the Rasa but also the beauty of even the Vastu and the Alaṅkāras. Or Bhoja, like Froid, feels that the Śṛṅgāra-bhāva lies as the basis of every type of literary appreciation. The Sahṛdayatā (being a Sahṛdaya) involves Śṛṅgāra and one is recognised as Sahṛdaya only by the same (Śṛṅgāra). Bhoja maintains indentity between the Rasa and the Ahaṅkāra which is a special quality of the

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1. S.P. P. 441
2. S.P. Part II. P. 442
3. S.P., P. 446

Ātman and calls it the Bīja (seed) responsible for the intensity of the Guṇas of the Ātman like Buddhi, Sukha, Duḥkha, Icchā, Dveṣa and Prayatna etc :

अप्रातिकूलिकतया मनसोमुदादेर्यस्संविदोऽनुभवहेतुरिहाभिमानः ।
ज्ञेयो रसः स रसनीयतयात्मशक्ते रत्यादिभूमनि पुनर्वितथा रसोक्तिः ॥[१]

In the history of Sanskrit Poetics Mammaṭa's work *Kāvya Prakāśa* occupies a unique place of honour because of its superiority over the earlier and the later works in dealing with this subject. Mammaṭa has not introduced any new theories; but the type of analysis and the scientific exposition of all the elements connected with the Kāvya, as found in this work are not at all available in any other work on this subject. Mammaṭa gives the names of the Rasas in the beginning of the fourth Ullāsa and fixes the number of Rasas in the Nāṭya as only nine.

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥[२]

The commentators of *Kāvyaprakāśa* have interpreted the word '*Aṣṭau*' (eight) in various ways. Taking it as an affirmative word it is explained that there are only eight Rasas and all the socalled Rasas like Preyas, accepted by writers like Rudraṭa and Bhoja under the Bhāvas only according to Mammaṭa. Thus Laulya, Bhakti and Kārpaṇya said to have Abhilāṣā, Śraddhā and Spṛhā as their Sthāyibhāvas are reduced to the status of Bhāvas. Some commentators take the words 'Aṣṭau' and 'Nāṭye' as only an Upalakṣaṇā because Mammaṭa accepts Śānta as a Rasa with Nirveda as its Sthāyibhāva:

निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः ।[३]

Here Mammaṭa makes an adjustment in the Rasas and their number mentioned by the earlier writers without projecting his own personal views. Bharata mentions only eight Rasas. Later on Bhaṭṭodbhaṭa, Rudraṭa, Ānandavardhana and Abhinavagupta maintain that Śānta also is a Rasa. Views are expressed by writers like Dhanañjaya and Bhoja for and against this theory. After a careful examination of the views of

1. S.P., P. 429
2. K.P. 4.29
3. K.P. 4.35

the earlier writers Mammaṭa gives a ruling that Śānta also can be accepted as a Rasa but its place is only in the Śrvyakāvyas but not in the Rūpkas. Thus he honours the tradition set by Bharata and shows his disagreement with the views (on Śānta) of who so ever had introduced them.

This statement of Mammaṭa met with both the approval and disapproval in the hands of later writers. Śārṅgadeva, the author of *Saṅgītaratnākara* does not agree with the contention that there is the possibility of only eight Rasas in the Nāṭya, which is perhaps based, as he feels, on the assumption that Nirveda, the Sthāyibhāva of Śānta and the required Vibhāvas etc., cannot be presented on the stage by the actors. This assumption would be correct had the actors also have the Rasānubhava. But the actors present the Bhāvas without themselves being involved in their (of the Bhāvas) experience:

अष्टावेवरसा नाट्येष्विति केचिद्चुदन् ।
तदचोद्यं यतः किञ्चिन्न रसं स्वदते नटः ॥[1]

It is but natural that those who accept Bhakti as Rasa should be disturbed by this statement of Mammaṭa because according to him only the Rati for a Kāntā (beloved) can develop into Śṛṅgāra-rasa while the Rati for God should get the status of Bhāva only like the Maitrī (friendship) and Vātsalya (affection) etc.

In the history of the poetics the movement demanding the status of Rasa for Bhakti is not very old, definitely it started long after the Śānta is given the place of Rasa. Bhakti movement has started in the South along with the popularity of *Śrīmadbhāgavata* which has reached its climax in the Bhakti-movement of Caitanyamahāprabhu in Bengal. As a result of the spread of the Vaisṇava bhakti, a vast literature, on this subject, has appeared in Sanskrit also as in other Indian languages. Rūpagosvāmi the chief-disciple of Caitanyamahāprabhu discussed the Bhaktirasa in detail, in his two works, *Bhaktirasāmṛtasindhu* and *Ujjvalanīlamaṇi*. According to him the Rati that is existing in the hearts of many devotees assumes the form of Bhaktirasa when it is intensified with the presentation of the Vibhāvas etc. Being the highest bliss it is self-luminating and Akhaṇḍa (without

1. S.R., 7.1371

parts). Yet in accordance with the nature of the Rati, it has two varieties, Mukhya (the chief one) and Gauṇa (secondary). Of the twelve Rasas, Śānta, Prīti, Preyas, Vatsala and Madhura are taken as Mukhya and Hāsya, Adbhuta, Vīra, Karuṇa and Raudra, Bhayānaka and Bībhatsa as Gauṇa.

एवं भक्तिरसो भेदाद् द्वयोर्द्वादशधोच्यते[1]

Explaining the guiding principle underlying the division of the Rasas Rūpagosvāmin says that the enjoyment of all the varieties of the Bhaktirasa is possible in five different ways — Pūrti, Vikāsa, Vistāra, Vikṣepa and Kṣobha which are the states of the mind. There is Pūrti (fulfilment) in Śānta, Vikāsa in Prīti, Preyas, Vātsalya, Madhura and Hāsya, Vistāra in Vīra and Adbhuta, Vikṣepa in Karuṇa and Raudra and Kṣobha in Bībhatsa and Bhayānaka. The influence of *Daśarūpaka* on this exposition of *Bhaktirasāmṛtasindhu* can be seen clearly. This description of the mental states is useful in the classification of the Rasas but not in fixing their number. The importance of Rūpagosvāmin's classification of the rasas into two categories, Mukhya and Gauṇa, lies in the fact that all the seven rasas excepting Śṛṅgāra are given the status of Gauṇa. Of course, the name of Śṛṅgāra is not mentioned; but it is maintained that the Rati, the Sthāyibhāva of Śṛṅgāra assumes the state of Rasa and Śānta, Prīti, Preyas and Vatsala are accepted as Rasas only through the Rati. This point has been made clear by the author himself saying that the Rati underlying all these five Rasas is the same and so Bhakti alone is the Mukhya Rasa:

पञ्चधापि रतेरैक्यान्मुख्यस्त्वेक इहोदितः।[2]

Paṇḍitarāja Jagannātha did not say anything important about the number of the Rasas but on a close study of his observations a few points connected with this subject emerge. He has accepted Śānta also as a Rasa and so appears to be in favour of Navarasa-theory. Though he does not accept Bhakti as a Rasa he makes a significant remark that to accept the theory that the Rasas are nine in number is only to toe the line of Bharatamuni.

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1. B.R.S. 8.5.89
2. B.R.S. 2.5-95

रसानां नवत्वगणना च मुनिवचन नियन्त्रिता भज्येत इति यथाशास्त्रमेव ज्यायः ।[१]

In the two thousand years of the long history of Poetics, on a careful study of the material, on the number of Rasas available in the works from the *Nāṭyaśāstra* of Bharata to the *Rasagaṅgādhara* of Paṇḍitarāja Jagannātha, it may be declared without hesitation that whatever is said by Bharata on this subject holds good even today. It was attempted by Kane to come to a definite conclusion regarding the number of the Sthāyibhāvas and the Rasas on the basis of the theory developed by western psychologist Macdugal regarding the fundamental instincts of the man. But as this theory has been already flouted by other psychologists, Kane's conclusions may not have any value today. It is necessary to examine if it is possible to support Bharata's theory of four fundamental mental modifications (Cittvṛttis) with the help of the modern psychological findings when only the theory that some Bhāvas are Sthāyibhāvas and others are Vyabhicārins can stand. This itself is a subject of independent research. It has been our aim, here, to present, in a systematic manner, all the views on this subject, expressed by different writers in their works on Alaṅkāra Śāstra.

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1. R.G. P. 176

7

RASARĀJA (THE CHIEF RASA)

Vīra as the Chief Rasa

What is Rasa? *Nāṭyaśāstra* answers this question saying "the relish is the Rasa" or it is called 'Rasa' because it is relished. *Rasyate āsvādyate iti Rasaḥ*. The Āsvāda (relishing) is of two types; the Āsvāda of the external objects and that of the internal objects. The external objects can be enjoyed only through the senses where as the Rasānubhūti takes place through the mind, it is a kind of mental experience. Rati, Hāsa, Krodha, Utsāha, Bhaya, Vismaya an Jugupsā – these are the objects of experience of a person which are there latent in his own mind as the Sthāyibhāvas. It is clearly stated in the *Nāṭyaśāstra* that the Bhāvas like the Rati latent in the mind of a Sahṛdaya in the form of the Styāyibhāvas are given the names like Śṛṅgāra when they are associated with the Vibhāvas etc., and become the objects of mental perception:

नानाभिनयसम्बद्धान् स्थायिभावांस्तथा बुधाः ।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥[१]

As it is clear from this, Rasa is the experience of one's own mental emotions (Manobhāvas). When these Bhāvas are instigated by the descriptions in the Kāvya or the scenes in the Nāṭya, they become the objects of our experience and relish. This point is explained by Dhanañjaya in *Daśarūpaka*. The children playing with the toys of clay in the forms of horses and elephants, though knowing that they are not real horses and elephants forget about it and get the pleasure as though they are playing with the real ones. The secret in this pleausre is that they experience their own Utsāha. Same is the case with the spectators who relish their own Utsāha roused by the characters like Arjuna. This relish is called Rasa:

क्रीडतां मृण्मयैर्यद्वद्बालानां द्विरदादिभिः ।

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1. N.S. 6.35

स्वोत्साहः स्वदते तद्वच्छ्रोतृणामर्जुनादिभिः ॥[1]

One thing is to be noted here - the Bhāvas like Rati produced by the contacts with the external objects of the world may cause, depending upon the circumstances, pleasure, pain or senselessness (Moha). But when they are roused by a Kāvya the resultant experience would be only blissful. The reason for this is the objects are directly perceived in the day to day life; but in a Kāvya they are only in the form of impressions and so they are experienced through the Sāttvic mind.

As has already been mentioned the Rasānubhūti is the object of mental perception. In other words, we experience the state of our own mental modifications (Manovikāra). Mind gets invariably disturbed when it comes into contact with any external object. It is influenced even when these objects are presented to it through a Śravya (like Kāvya) or Dṛśya (like Nāṭya). When thus effected, the mind gets four states (Avasthās), Vikāsa, Vistāra, Kṣobha and Vikṣepa. The appearance of the feeling of Muditā is the same as the Vikāsa of the Citta. The feeling of happiness is the Vikāsa of the mind. We get this experience in Śṛṅgāra and Hāsya. In other words, the peculiar happiness which we get at the time of the relish of Śṛṅgāra and Hāsya, is the result of the Vikāsa of the Citta. When there is Vistāra in the Citta we get the feeling of Maitrī. The appearance of the Maitrī bhāvanā is the sign of the Vistāra of the mind. It is experienced in the form of Utsāha (high spiritedness) and Āścarya (wonder). It results in the relish of Vīra-rasa and Adbhuta-rasa. The appearance of the feeling of Karuṇā is the sign of the agitated state of the mind. Krodha and Śoka indicate this state of the mind and they ultimately develop into Raudra and Karuṇa. The disturbed state of the mind produces the feeling of Upekṣā. Its reaction would be in the form of Jugupsā (aversion) and Bhaya (fear) which develop into Bhībhatsa-rasa and Bhayānaka-rasa respectively. That is why the *Nāṭyaśāstra* names the four Rasas, Śṛṅgāra, Vīra, Bībhatsa and Raudra as the fundamental Rasas which consist of the experience of the four mental states Vikāsa, Vistāra, Kṣobha and Vikṣepa respectively. The other four Rasas are born out of the four fundamental Rasas:

1. D.R. 4.31

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणोरसः ।
वीराच्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः ॥[1]

The different states of the mind are responsible for the gradational differences in the experience of the bliss at the time of Rasāsvāda. The number of these mental states are limited to four which are Vikāsa, Vistāra, Kṣobha and Vikṣepa. This is a matter of gratification that these four states should correspond to the Bhāvanās, Maitrī, Muditā, Karuṇā and Upekṣā mentioned in the *Yogadarśana* , as we have seen earlier. The main purpose of this discussion is to show how the experience of the Ānanda in the Vīrarasa is different from that in the other Rasas.

In the Vīrarasa, Citta gets Vistāra, as explained above. Vistāra is connected with the place. Therefore when it is said that there is Vistāra of the Citta, it means that it spreads at that time, in the whole body of Sahṛdaya. It should be noted in the context of the Kāvya or Nāṭya, that the Rajas and Tamas get suppressed and the Sattva becomes predominent in the Citta. So the Citta with the Sattva predominent spreads throughout the body as result of which the effect of the Sattva if felt not only in the thoughts but in deeds also. Every part of the body becomes active to put whatever we think, in practice. This is called Maitrī-bhāvanā. This comes into existence when there is Utsāha and Āścarya. Only such objects would attract us in which there is Utsāha or Āścarya in higher degrees. That for which we get the Maitrībhāvanā causes Vistāra in the Citta.

Bharata said that Vīra-rasa is of the form of Utsāha (Utsāhātmaka). According to him, men of noble character (Uttam Prakṛti) would naturally have Utsāha. Utsāha is the Sthāyibhāva of the Vīrarasa. Asaṁmoha (not to get perturbed), Adhyavasāya (determination). Naya (fore sight) Vinaya (modesty), Bala (strength) Parākrama (prowess) Śakti (strength of mind), Pratāpa (valour) and Prābhāva (grandeur) are its Vibhāvas. Inclination towards bad things is 'Saṁmoha' and 'Asaṁmoha' is its absence. A good knowledge of the

1. N.S. 6.39

statecraft is 'Naya' and the control over the sense is Vinaya. Sthiratā (firmness), Dhairya (boldness), Śaurya (show of might), Tyāga (charity) and Viśāradatā (skill) are the Anubhāvas (effects) of the Vīrarasa. Dhṛti (courage) Mati (thinking), Garva (pride) Āvega (mental agitation) Ugratā (fierceness) Amarṣa (anger) Smṛti (recollection) and Romāñca (horripulation) are its Vyabhicāribhāvas. Viśvanātha says–Vīra is of noble nature, with Utsāha as the Sthāyibhāva. Mahendra is its presiding deity and it is of the golden colour. The person who is to be vanquished is the Ālambanavibhāva and his actions are the Uddīpanavibhāva which rouse the Utsāha and raise it to the state of Rasa. The actions like the search for help on the part of the Āśraya (the locus of the Utsāha) Dhṛti, Mati, Garva, Smṛti, Tarka and Romāñca etc., the Sañcāribhāvas are helpful in instigating the Utsāha, dormant in the minds of the readers and the spectators.

The person who is the Āśraya of Vīrarasa is of the Dhīrodatta type. As described by Dhanañjaya, a man of Dhīrodātta type is Mahāsattva (highminded) which means, he is not easily overcome by anger and distress etc. He is Gambhīra (deep) and is of forgiving nature. He is not boastful but at the same is a man of self-respect. He is firm in his assertions and actions (Dṛḍha-vrata). Though conscious of his greatness he does not show his Ahaṅkāra (egoism):

महासत्त्वोऽतिगम्भीरो क्षमावानविकत्थनः ।
स्थिरो निगूढाहङ्कारो धीरोदात्तो दृढव्रतः ॥[१]

One point is to be noted here. The Vīratā (being Vīra) is not confined to the battle field only. It has a wider scope. The word 'Udātta' in 'Dhīrodātta' is indicative of this fact only. This has connection with all the great qualities of the Ātman - such as Dayā (kindness), Dāna (charity), Dākṣiṇya (politness) and Śaurya (show of valour) etc. Only a man of such great qualities can be called Udātta or Vīra but not a man who wants to establish his Vīratā by merely defeating the enemy in the battle. Only when these Guṇas appear, there would be Vistāra of Citta and Utsāha would prevail everywhere. It is because of this reason that the words of Jīmūtavāhana in

1. D.R. 2.4

Nāgānanda make the Utsāha pervade in the spectators but not Karuṇa:

शिरामुखैः स्यन्दत एवं रक्तमद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि तवापि तावत् किं भक्षणात्त्वं विरतो गरुत्मन् ॥[१]

("Oh! Garutman! there is still blood flowing through the ends of my veins; still there is flesh in my body. I do not think you are satisfied; why did you stop eating?)

An another example is - All the arrangements for the coronation of Rāma are completed. Suddenly Rāma was called and ordered to go on exile for fourteen years. There was a great commotion in the city and the country. Rāma was just smiling as before. Even a little bit of the effect of these incidents is not seen on his mind. This is the real Vīratā and is the example for Mahāsattva. Even a man of ignoble nature can defeat his enemies. But this type of Vīratā is possible only in a man of noble charater. That is the reason why great poets like Kālidāsa are very much interested in describing the great qualities of their heroes. Duṣyanta, the hero of the *Śākuntalam* is of course, a man of great prowess. The moment they hear the twang of his bow, demons run away. He rules the whole land stretching upto the ocean without anybody's help. Even the gods seek his help. But the real greatness of his nature is fully realised when it is said:

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः प्रतिदिनमथवा ते वृत्तिरेवं विधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं शमयति परितापं छाययोपाश्रितानाम् ॥[२]

The real sign of his Udāttatā is expressed on hearing which the Sāttvic Utsāha of the reader or the spectator cannot be contained in limits. In the Sanskrit literature not only the victorious persons like Rāma, Kṛṣṇa, Arjuna and Candragupta but also persons like Buddha, Mahāvīra, Jīmūtavāhana, Dadhīci, Karṇa and Paraśurāma are considered Vīras on account of possessing one of the great qualities. Many varieties of Vīra – Dānavīra, Dharmavīra, Dayāvīra and Yuddhavīra etc., are accepted.

Paraśurāma's name should be counted first among the Dānavīras. He is a peculiar type of sacrifice. So many times he

1. Naga 5.16
2. A.S. 5.7

has conquered the whole earth. But he has never cared for the sovereignty which is coveted by every person and on which many great wars are waged by the heroes of indomitable prowess. He has no tinge of selfishness; he gave the sovereignty on the whole earth to others. This is the example set by him for Dānavīratā. Yudhiṣṭhira is the foremost person among the Dharmavīras. He has been always prepared to sacrifice the kingdom, wealth, body, wife, relations like the sons and everything for the sake of Dharma.

राज्यं च वसु देहश्च भार्या भ्रातृसुताश्च ये ।
यच्च लोके ममायत्तं तद्धर्माय सदोद्यतम् ॥[१]

Rāma is the highest example for Yuddhavīra. Jīmūtavāhana who has surrendered his body as food to Garutman, to save the life of an insignificant Nāga is a fine example for Dayāvīra.

The scope of the Vīrarasa is not confined only to Dayā, Dharma, Dāna and Yuddha. On close examination we can see how it overshadows and envelops all the Rasas like Śṛṅgāra etc., also.

It is indicated in the *Abhinavabhāratī*, the commentary on *Nāṭyaśāstra* that the Vīrarasa only has got the capacity to produce all the Rasas. A Mahāpuruṣa shows Utsāha to achieve something great in the world, says Abhinavagupta. So the Vīrarasa is the one which has the other Rasas as the object aspired for.

यस्तु रसो रसान्तरं फलत्वेनाभिसन्धाय प्रवर्तते तस्योदाहरणं वीरः ।[२]

What is meant here is that the Utsāha, the Sthāyibhāva of Vīra is found only in a person of nobility. It reaches its climax in the personality of a Mahāpuruṣa. Only a Mahāpuruṣa shows Utsāha aiming at a very important object (result) connected with this world. That result (Phala) may differ, depending on the difference of the Ālambana (the opponent). At times different types of reactions of different people may intensify the Utsāha of one person. Tulasīdāsa has shown it in *Rāmacaritamānasa* with great skill. Rāma climbed the stage and is about to break the Śivadhanuṣa.

1. M.Bh.
2. A.B. P. 297

उदित उदयगिरिमंच पर, रघुवर बाल पतंग ।
विकसे संत सरोज बन, हरषे लोचनभृंग ॥
चाप समीप राम जब आये । नरनारिन्ह सब सुकृत मनाये ॥
सबकर संसय अरु अजानू । मंदमहीपन्ह कर अभिमानू ॥
भृगुपति केरि गरब गरुआई । सुरवरन्ह केरि कदराई ॥
सियकर सोचु जनक पछतावा । रानिन्ह कर दारुन दुखपावा ॥
संभुचाप बड़ बोहितु पाई । चढ़े जाइ सब संग बनाई ॥
रामबाहुबल सिंधु अपारू । चहत पार नहिं कोउ कड़हारू ॥[1]

Here the different reactions are associated with different people where as the Āśraya of Utsāha i.e. Rāma is one. When the Śivadhanuṣa is broken, different Sthāyibhāvas have appeared among different people as a reaction to the Utsāha of Rāma, Vismaya in the ordinary people, Rati in Sītā, fear and aversion (about themselves) in other princes, Krodha in Paraśurāma, Kāruṇya in Janaka and his wives, and Hāsa in Viśvāmitra. As is clear from this Vīrarasa is at the centre of all the Rasas and all the other Rasas are produced by it directly or indirectly. That is the reason that the heroes in the Kāvyas and Nāṭakas, having the Śṛṅgāra as the predominent Rasa are generally found Dhīrodāttas, i.e. Vīras only.

If the Vīrarasa is the source of all the Rasas why is it that only Adbhuta is said to be born from Vīra? This question is answered by Abhinavagupta himself: *Vīrasya samyak nikaṭaṁ yatphalaṁ sodbhutaḥ– Śṛṅgāro api Vīrasya anantaraṁ phalam.* The first general reaction of Vīra is wonder; and therefore Adbhuta is said to be the direct product of Vīra. Rati, Hāsa and other Bhāvas appear as reactions of Vīra, only after wonder and so they are connected with Vīra indirectly.

As is clear from the above discussion Vīrarasa is the most important because its scope is wider and the Utsāha, the Sthāyibhāva of Vīra is an emotion which can be found among even the common people. Utsāha is the centre of attraction and its effect is all comprehensive. Therefore the honour of

1. R.C.M. Bālakāṇḍa, dohā 256

being the chief Rasa (Rasarāja) should go to Vīra but not to Śṛṅgāra. *Nāṭyaśāstra* has given an important place to Vīra as compared with the other Rasas. Its colour is said to be yellowish-wieght with Indra as the presiding deity.[1]

Śṛṅgāra as the chief-rasa

The name 'Śṛṅgāra' itself indicates the importance of this Rasa. According to its etimology, the word means "that which takes the position of a horn. "*Śṛṅgam ṛcchati prāpnotīti Śṛṅgāraḥ*". Though this Rasa is not compared anywhere with the Śṛṅga, the Rasa section in the *Nāṭyaśāstra* begins with the discussion on Śṛṅgāra only. While explaining the reason for dealing with this Rasa in the beginning, Abhinavagupta states that Śṛṅgāra is the most important of all the Rasas because it is the fruit (Phala) of Kāma (desire) and it has common appeal and attraction to all the people:

तत्र कामस्य फलत्वादशेषहृदयसंवादित्वाच्च तत्प्रधानं शृङ्गारं लक्षयति ।[२]

Viṣṇu is said to be the presiding deity of Śṛṅgāra in the *Nāṭyaśāstra*. If we take into account the place of Viṣṇu among gods, we have to accept that the Śṛṅgāra-rasa is the most important among the Rasas.

By describing it "*Sakalahṛdayasaṁvādin*" Abhinavagupta has indicated its wide popularity. As is said—"*bhinnarucirhi lokaḥ*" the minds of the people do not work on the same lines. But Śṛṅgāra is the one point to which all the people have the same inclination. Bharata made a very important statement about Śṛṅgāra:

यत्किञ्चिल्लोके शुचि मेध्यमुज्ज्वलं दर्शनीयं वा तच्छृङ्गारेणोपमीयते ।[३]

Whatever is pure, bright or beautiful in the world, that is compared with Śṛṅgāra taking it as Upamāna (the standard of comparison). As it is well-known in the Upamānopameyabhāva the superior one is introduced as the Upamāna. If Śṛṅgāra is taken as the Upamāna for purity and beauty, this is a clear indication of its superiority over all the Rasas.

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1. N.S. 6th Adhyaya
2. N.S. P. 300
3. N.S. P. 300

Kālidāsa's works stand as an example of the purity of Śṛṅgāra which have enhanced the importance of Śṛṅgāra in the field of literature:

शृङ्गारे ललितोद्गारे कालिदासत्रयी नु किम् ।

After him there was a time when 'Śṛṅgāra' is considered as a synonym to 'Kāvya'. Bāṇabhaṭṭa has compared his unique Kāvya which is in the form of 'Kathā' with a newly married damsel. He says — Kathā is like a newly married damsel who as soon as she develops the taste for the company of her lover, goes herself to the bed, being attracted by that taste:

रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ।[१]

The superiority of Śṛṅgāra among all the Rasas has once again came to fore when Ānandavardhan called it 'Madhura' (sweet) and accepted as the cause of beatitude, because the capacity to produce great bliss has reached the highest point in the Śṛṅgāra:

शृङ्गार एव मधुरः परः प्रह्लादेवा रसः ।[२]

Ānandavardhana has a highly respectable place among the rhetoricians as a man who has established the Alaṅkāraśāstra on firm grounds. He gives highest place to Śṛṅgāra among the Rasas as the source of Ānanda. All the Rasas are blissful, but the bliss produced by Śṛṅgāra is more deep and stronger than the one produced by other Rasas. It is declared more Madhura than the other Rasas only on the basis of its being capable of producing greater Ānanda: शृङ्गार एव रसान्तरापेक्षया मधुरः प्रह्लादनहेतुत्वात् । Its Madhuratā (being sweet) is also based on its being enjoyed by all the creatures including the rustic, animals and birds. While explaining the meaning of the word "*Paraḥ Prahlādanaḥ*" Abhinavagupta says— the emotion Rati (love) is enjoyed in the form of Śṛṅgāra. The Rati brings all the other emotions within its fold. There is no creature which does not come under the influence of Rati. The gods, men and even animals and birds are effected by Rati. Even the ascetics would feel a peculiar effect of this emotion Rati. Thus Śṛṅgāra is called Madhura because it has its impact felt by all the creatures:

1. Kādambari, verse in the beginning
2. D.A. 2.7

रतौ हि समस्तदेवतिर्यङ्नरादिजातिष्वविच्छिन्नैव वासनाऽऽस्त इति न कश्चित्तत्रतादृग्यो न सहृदयसंवादमयः । अतएव मधुर इत्युक्तम् ।[1]

Whether a man of discretion of indiscretion, a sick man or a healthy man would be eager to get the sweet when he happens to see it. The Rati also is of the same nature, that once it is roused no body can desist from enjoying it.

Writers like Bhāmaha and Daṇḍin have understood the word Madhuratā in a different way:

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते[2]

According this statement Madhura is such word, Śabda, which is pleasant to hear and does not contain many compounds. Ānandavardhana refuted this definition of the Madhuratā saying that the Śravyatā (being pleasant to ear) on account of the absence of the compounds is a common feature in all the Rasas because it (śravyatā) is there even in the Raudra with Ojoguṇa. But the Madhuratā is the special quality of Śṛṅgāra only which is responsible for its superiority over the other Rasas.

In fact, it is Bhoja that has given the highest place to Śṛṅgāra in his work *Śṛṅgāraprakāśa* with a significant title. Here the word Śṛṅgāra is used in an all comprehensive sense under which every aspect of literature (Sāhitya) is included. Śṛṅgāra is the sign and the main cause of the perfect development of the Ātmaguṇas (the special qualities of the Ātman) and it is indicated by the actions of special nature. This is a special quality (Guṇa) of a person himself which is called Ahaṅkāra (egoism) which adds excellence in the Ātmaguṇas like Sukha, Duḥkha, Icchā, Dveṣa, Prayatna, Saṁskāra and Buddhi. The same Śṛṅgāra assumes the form of Rasa when it is enjoyed by the Sahṛdaya. Only such person who has the Vāsanā (strong impression) of this Śṛṅgāra is called Rasika and the one without it is called Nīrasa:

शृङ्गारोहिनाम ....नीरस इति ।[3]

Bhoja's theory is unique. According to him the excessiveness of the Bhāvas like Rati does not produce Rasa; they become Rasa only on account of Śṛṅgāra. In spite of the

1. Locana on D.A. 2.7
2. K.A. 2.3
3. S.P. 11

intensification of the Rati etc., there can be no Rasa as long as there is no Śṛṅgāra. According to him all the Bhāvas like Rati; Hāsa, Śoka and Krodha would ultimately result in Preman and so Preman is the only Rasa':

रत्यादिप्रकर्षाणां प्रेमण्येव पर्यवसानात् रसमिह प्रेमाणमामनन्ति ।[1]

According to him this Śṛṅgāra is not born of the Sthāyibhāva, i.e. Rati as mentioned by Bharata (*'Rati Sthāyiprabhavaḥ'*); but on the contrary, all the Bhāvas like Rati are born from Śṛṅgāra only:

वयं तु मन्यामहे रत्यादीनामयमेव प्रभव इति[2]

Bhāvas like Rati can be roused only in such man who has Śṛṅgāra in him. As they are to be instigated by Śṛṅgāra they can never be Rasa. They remain Bhāvas only; they can be felt; but cannot be experienced.

The theory of Dhanañjaya also that the Bhāvas like Rati turn into Rasa when they are intensified, is not acceptable to Bhoja. The Bhāvas like Glāni (fatigue) caused by too much of exertion also can be intensified; but they are not called Rasa, not even Sthāyibhāva. The nature of the men is of three types — Sāttvika, Rājasa and Tāmasa depending upon the dominance of the three guṇas, Sattva, Rajas and Tamas. Any Bhāva can get intensified depending on the difference in the nature. If Bhāvas like Rati reach the state of Rasa only because of their association with the Vibhāvādi then every person would become Rasika. But it is not the case; because some are found Rasikas and some Nīrasa. Therefore one has to agree with the fact that the Rasikatā is subjective but not objective. There must be a special trait in a person on account of which, the Ratyādi, in him, begin to turn into Rasa. This special trait found only in some persons, is called Śṛṅgāra.

From what has been seen above, the Sahṛdayatā (having aesthetic sense) of a person, which is called Vāsanā by writers like Ānandavardhana, appears to have been named Śṛṅgāra by Bhoja. But his theory appears to be more subtle and deep. Bharata opines that Śṛṅgāra is the Prakṛti (nature) of the noble young persons (Uttama Yuvaprakṛti). In other words the nature of the young men and women of nobility is Śṛṅgāra.

1. S.P. P. 529
2. S.P. P. 430

But Bhoja wants to give a wider scope to Śṛṅgāra. He does not confine it to the man-woman relation only. He is in favour of associating the aesthetic sense, in general with the name of Śṛṅgāra. Then only it can be said to be the Upamāna for purity, brightness and beauty. Then, how can Śṛṅgāra of such wider scope be accepted as being born of mere Rati? By accepting all the Bhāvas like Rati as coming into existance from Śṛṅgāra, Bhoja tried to set right the contradictions in Bharata's statements. Thus Śṛṅgāra is the source of all the Bhāvas like Rati, Utsāha, Krodha and Śoka etc., and they can attain the state of Rasa only when it (Śṛṅgāra) with its wider scope, exists in the mind of a person. It is on the basis of this theory that Bhoja declares Śṛṅgāra alone as the Rasa saying that the Rati etc., are mere Bhāvas.[1]

Being manifested by the Sthāyibhāvas like Rati which are associated with their Vibhāvas, Anubhāvas and the Vyabhicāri bhāvas the same Śṛṅgāra is enjoyed in the form of different Rasas:

तैश्च स्वस्वविभावानुभावैः प्रकाशमानः शृङ्गारो विशेषतः स्वदते ।[२]

This Śṛṅgāra of Bhoja is a Viśeṣaguṇa (special quality) of Ahaṅkāra (egoism) of a person, and it is synonymous to 'Abhimāna'–:

तं त्वात्मनोऽहंकारगुणविशेषं ब्रूमः । स शृङ्गारः, सोऽभिमानः, स रसः ।[३]

The opinion of the writers like Daṇḍin that the Bhāvas like Rati, when roused assume the form of Śṛṅgāra etc., and the theory of Ānandavardhana that when the Sthāyibhāvas that are suggested by the Vibhāvādi are relished that relish is called Rasa, are not acceptable to Bhoja. Again his Ahaṅkāra-siddhānta does not agree with the Svātmaparāmarśa siddhanta, (the theory the Rasa consists of the touch of one's own consciousness) of Abhinavagupta. Examining the theory that the Rasa is the experience of one's own consciousness Bhoja says that not only the human beings but the animals and birds also have the Bhāvas like Rati, and they also have the Ātman (consciousness). Then why do not they get the Rasāsvāda. It is not proper, that according to the theory of Svātmaparāmarśa

1. S.P. P. 4.29
2. S.P. P. 430
3. S.P. P. 431

they also should get the Rasāsvāda? But nobody can deny the fact that the Rasāsvāda is not in all the persons. Even in those who get it, it is not of the equal nature. Therefore, it is necessary that a thorough examination of this question is to be made; feels Bhoja. There must be some reason which may be of the extraordinary nature. Though extraordinary it cannot be other than something like a quality (Dharma) connected with the beginningless Vāsanā associated with the Ātman. This exists in the form of Saṁskāra (impression) in the Ahaṅkāra of a person and it is called Abhimāna. Its other name is Śṛṅgāra. All the Bhāvas like Rati come out of it and ultimately merge and disappear on it.[1]

This theory of Śṛṅgāra advanced by Bhoja is unique in its nature and it is his own invention. This theory of the beginningless Vāsanā of the Ātman has to be explained in the light the tradition prevailing during his time. One has to face so many problems if an attempt is made to understand the philosophic bearing of this theory. If the word Ātman is understood in the sense of the consciousness of a person; one may be able to find a way out. The Abhivyakti (appearance) of the consciousness is in different (endless) ways in different (innumerable) people. Why it is like this? What is the main reason for this difference in the experiences of the people. Each philosophy may give a different answer for it. But every one has to agree on one point that each person is born with his own Saṁskāras which can never be changed or altered by any external force or by circumstances. This is what is called Anādivāsāna (beginningless Vāsanā). On the works connected with Buddhism there is a detailed description of Anādivāsanā and its effects. Perhaps Bhoja refers to those Vāsanās only and calls the Abhimāna as the Viśeṣaguṇa of Ahaṅkāra.

We are, here, concerned only with the fact that Bhoja accepts Śṛṅgāra as the only Rasa and so naturally its importance is undoubtedly established as the source of all the other Rasas and as the chief among them.

Śānta as the chief-Rasa (Rasarāja)

Śāntarasa has become a topic discussion in the works of all the later writers. Ānandavardhana has established Śānta as the

1. S.P. P. 431

main Rasa (Aṅgi-rasa) in the *Mahābhārata*. Though it is clearly stated in the *Nāṭyaśāstra* that Brahman had given the scheme of eight Rasas only:

एते ह्यष्टौ रसाः प्रोक्ताः द्रुहिणेन महात्मना ।[१]

The Śānta also could get the approval of the writers as the ninth Rasa. Whether it can have place in the Nāṭya also is a different question:

शममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्या ।[२]

At the end of the sixth Adhyāya of the *Nāṭyaśāstra,* there is a discussion on Śāntarasa also. Out of the four groups of the manuscripts, it is found only in one group. Apparently this section does not fit in the *Nāṭyaśāstra*, because the Rasas are stated to be eight, in the beginning itself of all the manuscripts of the *Nāṭyaśāstra*, and at the end of the Adhyāya there is a statement referring to the discussion on only eight Rasas:

एवमेते रसा ज्ञेयास्त्वष्टौ लक्षणलक्षिताः ।[३]

But a long commentary of Abhinavagupta is available on this section (dealing with Śānta), in which many arguments for and against accepting Śānta as a Rasa are presented by him. Two things are clear from this; first, this section was in existence in the *Nāṭyaśāstra* by the time of Abhinavagupta; second a controversy regarding Śānta being a Rasa was going on at that time. Abhinavagupta throws his weight in favour the Rasatva of Śānta.

We are not concerned here with the controversy whether Śānta is a Rasa or not. We have to only examine, here, how the Śānta-rasa could be the source of all the Rasas.

It is said in the *Nāṭyaśāstra*, in the same section, that Śānta is the source (Mūlaprakṛti) of all the Bhāvas which are, therefore, its Vikāra (effects):

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः ।[४]

Just as the effects (Kāryas), created out of some material cause (Prakṛti), merge and disappear on that cause itself so also the Bhāvas which have come into existence from the Śāntarasa, the Mūlaprakṛti, due to the presence of some

1. N.S. 6.16
2. D.R. 4.35
3. N.S. 6.83
4. N.S. 6th Adhyaya

instrumental causes (Nimitta), disappear on the Śāntarasa itself at the disappearance of those instrumental causes:

स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते ।
पुनर्निमित्तापाये च शान्त एवोपलीयते ॥[१]

Śama is the Sthāyibhāva of the Śāntarasa. Śama means the cessation of all the Cittavṛttis (modifications of the mind). That state of the mind when the four effects, Vikāsa, Vistāra, Kṣobha and Vikṣepa which appear in the Citta when it comes into contact with the external objects (through the senses), are controlled is called Śama. This is what is called Citta-vṛttii-nirodha (cessation of the modi- fication of the mind) which culminate in the Nirvikalpaka-samādhi. 'Nirodha' should not be understood as non-existnece because the Citta will never cease to exist. Small ripples or big waves would be constantly appearing in the water. But there may be a state, at times, when these ripples or waves do not rise and the water remains completely calm. The same thing with the Citta also. There would be appearing, in the mind, various kinds of Vṛttis which are classified under four groups Vikāsa, Vistāra, Kṣobha and Vikṣepa, and they would disappear in the Citta itself. This disappearance of the Vṛttis which is called Śama, is experienced by the spectators as the Śāntarasa. This idea is conveyed in the Kārikās of the *Nāṭyaśāstra* by the words "*Bhāvaḥ Pravartate, Upaliyate*".

There were some rhetoricians, before Abhinavagupta, who were in favour of accepting the Śāntarasa both in the Kāvya and Nāṭya. According to them Śānta can be presented through the Anubhāvas like the absence of Krodha and Kāma etc. But it is contended by the opponents saying— Anubhāva being a Kārya (effect) it should be presented through Ceṣṭās (actions). Therefore it is a contradiction in terms to say that the Abhāva (absence) of the Krodha and Kāma etc., the so called Anubhāva of Śānta is presented by the Ceṣṭās i.e. actions. There are so many examples where there is no Śānta inspite of the absence of the Krodha and Kāma etc. In the cases like Karuṇa and Vipralambha, which cannot be the places of Śānta there is the absence (Abhāva) of the Krodha and Kāma. Anubhāva should be indicative of the Sthāyibhāva:

1. N.S. 6th Adhyaya

अनुभावो विकारस्तु भावसंसूचनात्मकः ।[1]

The absence of Krodha and Kāma being Abhāvarūpa do not require any kind of action (Ceṣṭā). When this is the case how is it possible to show it through actions? The cessation of action cannot be shown by action. Even the states like dream and swoon etc., are shown through the action of exhalation, inhalation and falling down etc. How can the Anubhāvas which are Abhāvātmaka, be enacted?

In reply to this objection Abhinavagupta says— when the Cittavṛtti which is in accordance with the Bhāvas like Kāma and Krodha becomes the Viṣaya (object) of experience by the function of the poet or the actor that is given the names of Rati etc., and the same is given the names Śṛṅgāra etc., when it becomes the object of contemplation of the Sahṛdaya. When this is possible in the case of Rati etc., why that Cittavṛtti which is favourable for the highest Puruṣārtha should not become the object of experience and be given the name of 'Sthāyibhāva'? It should certainly become the object of direct experience and the same is called Śānta. The cause for the instigation of this Cittavṛtti is the Nirveda (detachment) produced by the Tattvajñāna (spiritual knowledge) but not poverty and such other things. Therefore that (Tattvajñāna) is the Vibhāva. But the absence of the Bhāvas like Kāma is the Anubhāva.[2] Just as the Rati for the elders and the gods cannot turn into Śṛṅgāra but only the Rati for the beloved develops into that form (Śṛṅgāra) so also only the Nirveda produced by the Tattvajñāna can develop into Śāntarasa but not the one produced by poverty etc.

Therefore, Śānta can be a Rasa and the relish of all the Rasas would ultimately culminate in the Śānta only, because the experience of the Rasas like Śṛṅgāra and Vīra also cannot take place without the Svātma-Parāmarśa (touch of one's own consciousness). When the soldiers are sacrificing their bodies (lives) for the sake of the king for what happiness they are doing like that? Even for those who accept the body itself as the Ātman, there can be no Svārtha (selfish end) greater than

1. D.R. 4.3
2. A.B. 6, 333

the protection of one's own body. Therefore, it is more reasonable to accept that the Ānandānubhūti (the experience of the bliss) which one gets in Vīra and Śṛṅgāra etc., is the experience of one's own consciousness. The experience of the Ratyādi connected with it (consciousness) is the Rasānubhūti. Thus wherever there is Rasānubhūti, Ātmānubhūti will be there invariably. Only the Nirveda produced by the Ātmabodha (knowledge of the Ātman) attains the state of Śānta-rasa. Therefore, as Abhinava opines, the experience of every Rasa ends in Śānta when the senses get aversion for the worldly objects.

As compared with the relish of other Rasas the relish of the Śāntarasa is deeper with long-lasting effect; this (Śāntarasa) is at the beckground of the experience of any other Rasa; and this is the reason for calling it the Mūla-Prakṛti (the fundamental material cause) of all the Rasas and the King among them (Rasarāja).

Karuṇa as the all-excelling Rasa

The honour of giving a very important place to Karuṇa-rasa goes neither to any writer of a work on *Alaṅkāra Śāstra* nor to any critic; it goes to a well-known poet, Bhavabhūti. Bhavabhūti is considered to be a poet of greatest skill in delineating Karuṇa rasa "*Kāruṇyam Bhavabhūtireva tanute*" (Bhavabhūti alone knows how to delineate Karuṇa). His *Uttararāmacarita* is the well-known example for this, in which even the stones weep and even the heart of the Vajra (adamant) breaks into pieces. Sītā the heroine of this drama is the embodiment of Karuṇa itself.

"*Eko rasaḥ Karuṇa eva*" is said by Bhavabhūti in the last but one Śloka of the third act of the *Uttararāmacarita* . This is interpreted by different scholars in different ways. According to one of the interpretations only Karuṇa-rasa which manifests on account of the presence of the different causes such as Vibhāvas, Anubhāvas and Vyabhicāribhāvas becomes the object of experience of the Sahṛdayas in different forms like Vīra and Śṛṅgāra etc. Depending upon the circumstances, the same water appears in different forms like the bubbles and waves etc. But it is only the appearance and there is no

change in the nature of the original water. In the same way Karuṇa appears in different forms of different Rasas.

According to this theory Karuṇa is considered as the basic Rasa out of which all the other Rasas come into existence; therefore some scholars feel that Bhavabhūti gives the highest place to Karuṇa among all the Rasas. The all-pervading nature of Karuṇa is the basis for this concept. The scope of the Bhāvas like Rati, Hāsa and Krodha etc., is not as wide as that of Karuṇa. The Rati for the elders, gods, sons and others cannot be Śṛṅgāra. The Krodha for persons like the son cannot develop into Raudrarasa. The shortcomings found in the elderly people and the kings etc., cannot cause Hāsa. But the Śoka for any person can develop into Karuṇa. Once Śoka appears whether it is for the beloved, or elderly respectable people or servants, or animals or birds, it can assume the state of Karuṇarasa.

The experience of Karuṇa is so wide that all the Bhāvas can be brought under it. It can influence the largest number of people. Its effect also is very deep and strong. As was said by Ānandavardhana the Druti (melting) of the Citta reaches its climax in this Rasa:

शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत् ।
माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः ॥[1]

The *Rāmāyaṇa* is the expression of the feeling Śoka of first Poet, Vālmīki:

क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ।[2]

Here the śloka stands for the whole Kāvya and thus the purport of this Kārikā is that Karuṇa alone has got the capacity to make a composition, Kāvya. Bhavabhūti's *Uttararāmacarita* is the fine example for it. All the Rasas are there in this work but the presence of Karuṇa is felt through out this work. This point can be proved by citing a few places of the *Uttararāmacarita* by way of example.

The first act of the *Uttararāmacarita* opens. Sītā is in a dippressed mood because her father Janaka went back to his place. Rāma tries to console her saying "*Oh! Devi! the*

1. D.A. 2.9
2. D.A. 1.5

Gurujana (our respectable elders) had to go back to their place being forced by the circumstances. This is their helplessness (Paravaśatā)." Sītā says—"*Jānāmi Āryaputra jānāmi, parantu santāpakāriṇo hi bandhujanaviprayogā bhavanti*."

This is a place of Saṁbhoga Śṛṅgāra. Rāma and Sītā are in intense love with each other. But by the departure of Janaka their hearts have become heavy and so there is no scope for the intensification of Śṛṅgāra. On the contrary Karuṇa only becomes the object of experience.

The second example is that of Krodha. Janaka goes to the hermitage of Vālmīki with the hope of meeting Sītā. There instead meeting Sītā he see Rāma's mother, Kausalyā there. When he hears from the Kañcukī about Sītā's fire ordeal, he talks, in a fit of anger, that he would take revenge, by the use of both the Cāpa (bow) and Śāpa (curse) against those who treated Sītā in such manner. But, as can be seen, on an examination Janaka's anger, it (the Krodha) cannot be subject of the Sādhāraṇīkaraṇa of the spectators. However cruel one may be no Krodha (anger) with Rāma would appear in his mind. Then how can there by the experience of Krodha and the resultant Raudra in the spectators. Their hearts would be filled with only the Karuṇa for Sītā. The state of all the other Rasas also is the same in *Uttararāmacarita* .

This must be the opinion of Bhavabhūti that Rasa involves Svātmaparāmarsa (touch of consciousness) and its intensity is more in Karuṇa as compared with other Rasas. In this only Karuṇa is more wider scope and deep influence and so it can be declared as the King of Rasas or it may be placed on the throne of Rasaraja.

The state of Rasānubhūti is analysed in a different way also. This state is at times called the Druti of Citta, at times as its Dīpti and yet other times as its Vikāsa. The Vikāsa is common in all of them. In the experience of every Rasa there will invariably be the predominance of the Sattva which is called Vikāsa. It is not possible to have the experience of any beauty without this Vikāsa of the Citta. The experience of not only literature, but also of the arts like music, dance and painting etc., is the result of only the Vikāsa of the Citta. The music, however melodious may be, cannot move the mind

when it is in the state of Kṣipta (agitated) or Vikṣipta (disturbed). There are many people whose minds do not, have even so much of Sattvodreka (Sāttvika excitement) as is found in the ordinary creatures like animals and the birds.

The Druti and Dīpti are indicative of more deeper state of the Rasa experience than the Vikāsa. It is possible only through the Kāvya. There will be Druti of the Citta in the Śṛṅgāra and Karuṇa and Dīpti in the Vīra and Raudra. But the climax of Druti is found in Karuṇa and that of Dīpti in Raudra. The field of Druti is wider than that of Dīpti and from the view point of intensity and effectiveness Druti is definitely superior to Dīpti. In the day to day life we do not find any person dying even when he is overcome with anger. But it is not unnatural if a person dies when he is afflicted with separation and sorrow. In the ten states (Avasthās) of love the death is mentioned, as the last one, in the *Kāmaśāstra* and *Nāṭyaśāstra*. The state of Karuṇa is above that of even Viyoga (separation). This is a proof in Druti being deeper than the Dīpti. The Karuṇa, the climax of Druti, is very much effective than the other Rasas. This is the reason in Karuṇa being above all the Rasa. This is the idea expressed by the statement of Bhavabhūti "*Eko rasaḥ Karuṇa eva*". This is the reason that Bhavabhūti at times describes Sītā as the embodiment of Karuṇa and at times as that of Virahavyathā.

Bhakti as the chief-rasa

Rūpagosvāmi the well-known Vaiṣṇava saint has created a new chapter in the Rasa-siddhānta by introducing an exhaustive study of the theory of Bhakti-rasa in his work *Bhakti-rasāmṛta-sindhu.* In the tradition of Bharata, the Rati for the gods, elders and the king etc., is assigned the place of Bhāva only:

रतिर्देवादिविषया व्यभिचारी तथाञ्जितः । भावः प्रोक्तः ॥[1]

According to Rūpagosvāmin the Madhura-rati-bhāva (the emotion, sweet love) existing in the hearts of the devotees permanently is called Sthāyibhāva and when it is associated with the Vibhāvas etc., it is enjoyed by the Bhaktas as the Bhakti-rasa. The Bhakti-rasa is broadly divided into two classes Mukhya (important) and Gauṇa (of secondary nature)

1. K.P. 4.35

each one having a few sub-divisions, the Mukhya five and the Gauṇa seven. Thus there is a total number of twelve varieties in the Bhakti-rasa.

एवं भक्तिरसो भेदाद्द्वयोर्द्वादशधोच्यते ।[1]

As is evident from this twofold division of Mukhya and Gauṇa the five Mukhya rasas, Śānta, Prīti, Preyas, Vatsala and Madhura are important than the remaining seven Rasas. Even among these five Rasas there is gradational difference regarding the Mukhyatva importance as explained in *Ujjvalanīlamaṇi,* another work of Rūpagosvami himself. Ujjvala is given the highest place among the Rasas and it is indentified with the Nīlamaṇi (the sapphire), i.e. Śrīkṛṣṇa himself.

The purpose of writing *Ujjvalanīlamaṇi* after dealing with the Bhakti-rasa exhaustively in *Bhaktirasāmṛta-sindhu* is stated to be the establishment of supremacy of the Ujjvalarasa i.e. Madhurarasa and maintaining it as the Rasarāja.

मुख्यरसेषु पुरा यः संक्षेपेणोदितो रहस्यत्वात् ।
पृथगेव भक्तिरसराट् स विस्तरेणोच्यते मधुरः ॥[2]

Jīvagosvami the author of *Locanarocanī* , a commentary on *Ujjvalanīlamaṇī* changed the order of the five Mukhya rasas mentioned in *Bhaktirasāmṛta-sindhu* and explained that among these five Rasas the earlier one is important than the succeeding one. After listing the five Mukhya rasas it is stated in the *Bhaktirasāmṛtasindhu* , that the earlier (Pūrva Pūrva) one is Anuttama than the succeeding one.

मुख्यस्तु पञ्चधा शान्तः प्रीतिः प्रेयाँश्च वत्सलः ।
मधुरश्चेत्यमी ज्ञेया यथापूर्वमनुत्तमाः ॥[3]

There is a possibility of difference of opinion regarding the interpretation of the word 'Anuttama' used here. 'Anuttama' is a compound word formed by a Samāsa between Nañ and Uttama and so its meaning can be "not Uttama" as in the case of words like 'Anucita' 'Anādara' and 'Aniścaya'. Taking this word in this sense some recent commentators of the

1. B.R.S. 2-5-96
2. U.N.M. 1-2
3. B.R.S. 2-5-96

Bhaktirasāmṛta-sindhu interpreted the phrase "*Yathāpurvam anuttamāḥ*" as meaning "as compared with the succeeding one the earlier one is inferior." But the word 'Anuttama' is always used in the Sanskrit literature in the sense of "the most important" by taking this as Bahuvrīhi samāsa (Nāsti uttamaḥ Yasmāt Saḥ anuttamaḥ) —that than which there is nothing great) as in सर्वद्रव्येषु विद्यैव द्रव्यमाहुरनुत्तमम् ।[1] but not as Nañtatpuraṣa-samāsa. But there will be a problem if this word is understood here in the later sense (taking it as Bahuvrīhi). The Madhura-rasa one of the varieties of the Bhakti-rasa which is given the name 'Ujjvala' and is described as the King among the Rasas (Rasarāja) is mentioned at the end of the Kārikā in *Bhakti-rasāmṛtasindhu* after all the other Rasas. If the word 'Anuttama' in "*Yathāpurvam anuttamāḥ*" is taken in the sense of 'the most important' then the Madhurarasa is to be taken as the inferior one, reversing the accepted view of the author. Jivagosvami has, therefore, changed the order of the Rasas and placed Ujjvala i.e., Madhura at the beginning of the list.

क्रमेणोज्ज्वलवत्सलसख्यदास्यशान्तानां......यथापूर्वं श्रैष्ठ्यमित्युज्ज्वलरसस्यैव मुख्यत्वम् ।[2]

Here, not only the order of the Rasas is reversed but their names also are changed and the word 'Anuttama' is replaced by a term of inambiguous meaning 'Śraiṣṭhya'. The words Madhura, Prīti and Preyas are substituted by the words Ujjvala, Dāsya and Sakhya respectively. Thus according to both the works of Rūpagosvāmin among the five varieties of the Mukhya Bhaktirasa, Prīti is superior to Śānta, Preyas to Prīti, Vatsala to Preyas and Madhura to Vatsala. In the *Bhaktirasāmṛtasindhu* the treatment of the Ujjvala rasa is very brief where as the other four Mukhya-rasas are dealt with elaborately. As the author himself states the reason for this is that he wanted to discuss the Ujjvala rasa, the most important one, in an independent work more elaborately. Explaining the purpose of writing an independent work *Ujjvalanīlamaṇi* he states:

1. H.P., Prastavika
2. L.R.V. on U.N.M. 1.1

मुख्यरसेषु पुरा यः संक्षेपेणोदितो रहस्यत्वात् ।
पृथगेव भक्तिरसराट् स विस्तरेणोच्यते मधुरः ॥[१]

The nature of the Madhurabhakti is explained by Rūpagosvāmi in both his works. As explained in *Bhaktirasāmṛtasindhu* the emotion Madhura-rati (sweet love) for the Lord, which exists in the pure hearts of the devotees turns into Madhurabhakti when it is developed through the presentation of proper Vibhāvas, Anubhāvas and Vyabhicāribhāvas.[2] According to *Ujjvalanīlamaṇi* the Rati for the Lord which always exists in the hearts of the devotees becomes relishable when it is associated with the Vibhāvas etc. and at that state it is called Madhurabhakti:

वक्ष्यमाणैर्विभावाद्यैः स्वाद्यतां मधुरा रतिः ।
नीता भक्तिरसः प्रोक्तो मधुराख्यो मनीषिभिः ॥[३]

Rūpagosvāmin has shown three reasons for calling Bhakti a 'Rasa- rāja' (the king among the Rasas):

1. It is not useful to the persons of detachment;
2. It is beyond the imagination (comprehension) of the ordinary people and
3. It is a secret.

निवृत्तानुपयोगित्वाद्दुरूहत्त्वादयं रसः ।
रहस्यत्वाच्च संक्षिप्य वितताङ्गोऽपि लिख्यते ॥[४]

Jīvagosvāmin, the commentator on *Ujjvalanīlamaṇi* , feels that the first two reasons can be included in the third one i.e. Rahasyatva and takes this as the only reason for calling Madhurarasa as *Bhaktirasarāṭ* (king among the Bhakti-rasas). Those who are more inclined towards Śānta, Dāsya and Vātsalya taking them as the varieties of Bhakti and feel that there is a tinge of Kāma in Madhurabhakti are referred here by the word 'Nivṛtta'. These people do not have interest in Madhura-rasa and are disinclined towards it, or the Madhurarasa is not of much use for those who give up Pravṛttimārga (worldly pursuits) and lead the life of detachment (Nivṛttimārga) being naturally interested only in

1. U.N.M. 1.2
2. B.R.S. 3.5
3. U.N.M. 1.3
4. B.R.S. 3.5.2

Mokṣa (salvation). This Madhura-rasa is naturally beyond the comprehension of such people of ordinary intellect. This Madhurarasa is, therefore is a Rahasya and is to be concealed and guarded as a secret thing, lest these people who are not interested in this because of their poor understanding power and their incapacity to comprehend, should condemn it. Therefore what is meant by 'Rahasya' is not that it is at a distant place or it is concealed; it is only to be protected from the people of ignorance. It is on account of this reason that three reasons shown in the *Bhaktirasāmṛtasindhu* are included, in the *'Ujjvalanīlamaṇi'* under Rahasyatva. This Madhura-rasa is the most important among all the twelve varieties of Bhakti and so it is called the king of the Bhaktirasas.

8

RASA IN THE FORM OF DIFFERENT ITEMS IN THE KĀVYA

Rasa in the form of Alaṅkāra

Bharata in his *Nāṭyaśāstra* has treated the Rasa and the Alaṅkāras as different enlities and mentioned the names of few Alaṅkāras. But writers like Bhamaha and Udbhaṭa give importance to the Alaṅkāras in a Kāvya treat the Rasa, Bhāva, Rasābhāsa and Bhāvābhāsa on par with the Alaṅkāras and name them as Rasavat, Preyas, Ūrjasvin and Samāhita respectively. Ānandavardhana maintains that the Alaṅkāras like Rasavad are different from the Rasadhvani because the very purpose of the Alaṅkāras is to embellish the Rasa. Being an Alaṅkārya (to be embellished) Rasa can never become Alaṅkāra. This point has been further made clear by Mammaṭa saying that Rasa should be called with that name when it is important, but when it is found Gauṇa (subservient to some thing else) in a particular context being less charmful then that is an instance of Rasavad and in such state it is called *Guṇībhūtavyaṅgya* according to the Dhvani-theory.

प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः ।
काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः ॥[१]

The writers of the Alaṅkara school appear to hold just the opposite view. In whatever way the Rasa is depicted in the Kāvya, it will be an instance of Rasavad only. Bhāmaha, the first writer of the Alaṅkāra school makes a statement which is opposed to the statement of Mammaṭa—

रसवद्दर्शितस्पष्टश्रृङ्गारादि रसं यथा ।[२]

"Where there is a clear delineation of Rasa, that is an instance of Rasavadalaṅkāra." By using the word 'Spaṣṭa' it is indicated that the Rasa should be depicted clearly.

1. D.A. 2.5
2. K.A. 3.6

Wherever there is the clear cognition of Rasa, it would be occupying an important place as compared with the other components of a Kāvya. Rasa is relegated to the back position only when it is not clear, or a Vastu or Alaṅkāra is given a prominence position in a particular place. The experience of the Rasa would be lose and ineffective in such places. According to Daṇḍin also the description replete with Rasa is called 'Rasavat':

रसवद्रसपेशलम् ।[१]

There can be no Rasapeśalatā - where there is no importance of Rasa.

The Rasavat etc., are Alaṅkāras according to Bhaṭṭodbhaṭa. As he states in his *Kāvyālaṅkāra-sārasaṅgraha* where there is a clear delineation of the Rasas like Śṛṅgāra that is an instance of Rasavadalaṅkara. The clear delineation is possible in five ways; the use of the Svaśabdas i.e. the use of the words like Śṛṅgāra and Vīra etc., through the Sthāyibhāvas like Rati, the Sañcāribhāvas like Nirveda the Vibhāvas and through the Abhinaya (action):

रसवद्दर्शितस्पष्टशृङ्गारादिरसादयम् ।
स्वशब्दस्थायिसंचारिविभावाभिनयास्पदम् ॥[२]

Ānandavardhana says that the use of words like Śṛṅgāra in the context of their delineation is a defect. Even if these words are used there will be no experience of Rasa and even without their use Rasaniṣpatti will be there if the proper Vibhāvādi is introduced:

नहि केवलशृङ्गारादिशब्दमात्रभाजि........काव्ये मनागपि रसवत्वप्रतीतिरस्ति ।[३]

According to Mammaṭa not only the use of the words like Śṛṅgāra, even the use of the names of Vibhāvādi causes hindrance in the Rasāsvāda. Therefore the use of such words comes under the Rasadoṣas (defects of Rasa):

व्यभिचारिरसस्थायिभावानां शब्दवाच्यता ।[४]

Pratīhārendurāja, in his commentary, *Laghuvṛtti*, on *Kāvyālaṅkārasārasaṅgraha* , quoting the views of Bhaṭṭodbhaṭa says that Rasa comes into existence in five ways—There will

1. K.D. 2. 275
2. K.A.S.S. 4.3
3. D.A. 1.4
4. K.P. 7.60

be Rasaniṣpatti by mentioning the name of the Rasa to be depicted. This is what is called Rasaniṣpatti by Svaśabda. This is the first method. The second method is to bring about it through the Sthāyibhāva, which is its material cause. The Rasaniṣpatti is brought about through the presentation of the Vyabhicāribhāvas like Nirveda which indicate the Rasa. This is the third method. The fourth method is to bring the Rasa into existence through the Vibhāvas etc., which are its Nimittakāraṇa (instrumental cause). The four types of Abhinaya (action), Āṅgika (gesticular), Vācika (vocal), Sāttvika (internal) and Āhārya (extraneous) are connected with the Rasa and they produce the same. Therefore the use of these Abhinayas comes under the fifth method. When the Rasa is clearly depicted by the use of all these five methods or of some of them, it is called Rasavadalaṅkara:

एतेषां च स्वशब्दादीनां पञ्चानां समस्तव्यस्ततया आस्पदत्वाद्येन काव्येन स्फुटरूपतया शृङ्गारादिरसाविर्भावो दर्श्यते तत् काव्यं रसवत्, रसाः खलु तस्यालंकारः ।[१]

For the followers of the Alaṅkāra school Alaṅkāratā (Alaṅkārahood) is synonymous to Kāvyatā (Kāvyahood). This (Alaṅkāratā) cannot be confined to some of the forms like Upamā, Rūpaka and Dīpaka etc. Whatever may be the type of the Camatkāra (charm) brought about in a Kāvya, that is the effect of the Alaṅkāra only. The life of a Kāvya is its blossoming in ever-fresh directions. As the Kāvya goes on taking new turns, it is inevitable that the new Alaṅkāras should appear in the field as has been approved by Ānandavardhana:

सहस्रशो हि महात्मभिरन्यैः अलङ्काराः प्रकाशिताः प्रकाश्यन्ते च ।[२]

Rasa also is one of the important factors which produce beauty in a Kāvya. Therefore it is but proper that the Rasa also is called Alaṅkāra. This is the reason that the later writers like Appayadīkṣita, though accepting the Dhvani-theory have treated the Rasavat etc., as Alaṅkāras only. The Alaṅkāras are classified under three groups - Vakrokti, Svabhāvokti and Rasokti by Bhoja. Where there is importance of the Alaṅkāras like Upamā that is the place of Vakrokti, Svabhāvokti is that where the Guṇas like Śleṣa are

1. K.A.S.S. 4.4
2. D.A. 1.1

given importance. Where there is Rasaniṣpatti by the presentation of the Vibhāvas, Anubhāvas and the Sañcārībhāvas it is the place of Rasokti.[1]

Rasa in the form of Guṇa

The connection of the Rasa with the Guṇas is mentioned for the first time by Daṇḍin in his *Kāvyādarśa*. The ten Guṇas, Śleṣa etc., are said to be the life of the Vaidarbhamārga. While discussing the Mādhurya one of the ten Guṇas he writes:

मधुरं रसवद्वाचि वस्तुन्यपि रसास्थितिः ।
येन माद्यन्ति धीमन्तो मधुनेव मधुव्रताः ॥[२]

The Mādhurya-guṇa is found in the work of a poet replete with Rasa by the enjoyment of which the Sahṛdayas get intoxicated like the bees by drinking honey. The Rasa can be there not only in the words (Śabda) but also in the subject of description. Any Rasa in general is meant by the word Rasa here.

Vāmana who accepts the Guṇas as the source of beauty in a Kāvya defines Kānti, the Arthaguṇa in terms of its containing Rasa:

दीप्त रसत्वं कान्तिः[३]

That is the place of the Kānti-guṇa where the Rasas like Śṛṅgāra become Dīpta. Here the word 'Dīpta' is used in the sense of "manifested clearly." The Dīpiti, Druti and Vikāsa, mentioned by Ānandavardhana with reference to the Rasas are connected with the mind. The spectators get the experience of the Rasas, Vīra, Raudra and Bhayānaka which are associated with Ojaguṇa in the form of Dīpti (glow) of the mind:

रौद्रादयो रसाः दीप्त्या लक्ष्यन्ते काव्यवर्तिनः ।
तद्व्यक्तिहेतू शब्दार्थावाश्रित्यौजो व्यवस्थितम् ॥[४]

The Mādhurya-guṇa is found in both the types of Śṛṅgāra and Karuṇa and it causes Drutī in the minds of the

1. S.P. P. 438
2. K.D. 1.51
3. K.A.S. 3.2.14
4. D.A. 2.9

spectators. The Vikāsa of the mind which is the effect of the Prasāda is found in almost all the Rasas:

शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत् । माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः ॥

समर्पकत्वं काव्यस्य यत्तु सर्वरसान् प्रति । स प्रसादो गुणो ज्ञेयः सर्वसाधारणक्रियः ॥[1]

The Śṛṅgāra alone is considered Madhura by Ānandavardhana:

शृङ्गार एव मधुरः परः प्रह्लादनो रसः ।[2]

As can be seen from the discussion, the tradition of associating the Rasa with the Guṇas appears to be very old. All those Guṇas which are expounded by the writers of the Guṇa- school (Riti-school) as the source of the highest joy for the readers or the spectators, are invariably connected with the Rasa.

Rasa in the form of Dhvani

Ānandavardhana has opened a new chapter in the history of the Poetics by introducing the Dhvani-theory and rearranged all the earlier concepts connected with the Poetics on the basis of this new theory. Rasa has already been established as a very important concept connected with the Kāvya and so it was necessary to fix all the other elements in the frame-work of the Dhvani- theory. With the help of a new Vṛtti called Vyañjanā he maintained Rasa as a variety of Dhvani. Vastu, Alaṅkāra and Rasa, these are the three elements connected with the Kāvya which are included in the Dhvani. Any idea is called Vastu. Generally a Poet tries to convey new ideas which are a new contribution to the knowledge. These ideas are given the name 'Vastu' by Ānandavardhana. An Alaṅkāra brings charm in expression being associated with either Śabda or Artha. Rasa is the blissful experience of the Rati etc. Ānandavardhana established three main types of Dhvani, Vastudhvani, Alaṅkāradhvani and Rasadhvani of which the Rasadhvani is given the highest importance.

Rasa is called 'Dhvani' because it is to be suggested. According to Ānandavardhana, Rasa can never be expressed directly (Vācya) even in the dream. This is the reason for the

1. D.A. 2.8
2. D.A. 2.7

superiority of Rasa over other Dhvanis that while the Vastu and Alaṅkāra can at times be Vācyas (expressed directly) the Rasa can never be so. According to the earlier writers like Udbhaṭa, Rasa-Pratīti can be brought, about by the use of the words denoting the Rasas (like the word 'Śṛṅgāra' etc.). Ānandavardhana does not agree with this view. He says - even when the words 'Śṛṅgāra' etc., are used so many times, there is no Rasānubhūti; and even without their use. Rasānubhūti takes place when the proper vibhāvādi is introduced. Therefore it is established by the Anvaya-Vyatireka (positive and negative assertion) that the Rasānubhūti is possible only when the Vibhāvādi is presented:

> तृतीयस्तु रसादिलक्षणः प्रभेदो वाच्यसामर्थ्याक्षिप्तः प्रकाशते न तु साक्षात् शब्दव्यापारविषय इति वाच्यात् विभिन्न एव । तथाहि वाच्यत्वं तस्य स्वशब्दनिवेदितत्त्वेन वा स्यात्, विभावादिप्रतिपादनमुखेन वा। पूर्वस्मिन् पक्षे स्वशब्दनिवेदितत्त्वाभावे रसादीनाम् अप्रतीतिप्रसङ्गः ।[१]

As the Vibhāvādi cannot express the Rasa directly they can only suggest it. Therefore Rasa cannot be Vācya. The use of words like Śṛṅgāra in the context of the Rasa delineation is considered to be a defect:

> रसस्योक्तिः स्वशब्देन स्थायिसञ्चारिणोरपि ।[२]

The Rasa is explained by Ānandavardhana in the form of Rasādidhvani. The eight items, Rasa (sentiment), Rasābhāsa (semblance of sentiment), Bhāva (emotion), Bhāvabhāsa (semblance of emotion), Bhāvodaya (appearance of emotion), Bhāvaśāntī (disappearance of emotion), Bhāvasandhi (conjunction of two emotions) and Bhāvaśabalatā (admixture of emotions) are meant by the word 'Rasādi' because all of them belong to the same category being the varieties of Asamlakṣya kramadhvani. The Vācyārtha is first understood by the listener and then the suggested sense is understood. Thus there is a Krama (sequence) between the Vācyārtha and the Vyṅgyārtha. But in the case of Rasādi the sequence, though existing, is not noted by the listener because of the quickness of the action of understanding and so all of them are called 'Asamlakṣya- krama-dhvani' All the varieties and the sub-varieties of the Rasādi come under this Dhvani.

1. D.A. P. 8
2. S.P. 7.6

Rasa may be suggested in a Kāvya as an important one or as subordinate (Gauṇa). When it is important, it is called Rasadhvani, and when it is only Gauṇa; it is called *Guṇībhūtavyaṅgya* . The importance or otherwise of the Rasādi is examined with reference to the Vācya (directly conveyed sense) and he Vyaṅgya (suggested sense). The importance of any item connected with literature is determined on the basis of three factors: being more charming, the intention of the Poet and the capability or otherwise of being interchanged with something else. When the question arises regarding importance or unimportance of the Dhvani, this will be tested on the touch-stone of producing much Camatkāra (pleasure). The one that is more charming than the others should be taken as important (Pradhāna) and others should be declared as Gauṇa.

चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यङ्ग्ययोः प्राधान्याप्राधान्यविवक्षा ।[१]

Only the heart of the Sahṛdayas has to decide which is more charming and which is less.

सचेतसामनुभवः प्रमाणं तत्र केवलम् ।[२]

The importance or otherwise of the Vastu and Alaṅkāras is decided on the basis of the Poet's intention. The Poet gives certain indication regarding the item to which he wants to give full treatment. The importance of the Vastu or Alaṅkāra may be decided on that basis. When a question whether a particular item is connected with the Śabda or the Artha arises the Anvaya-vyatireka method is applied. This is also called the theory of Parivṛttisahatvāsahatva. If the Doṣa, Guṇa or Alaṅkāra persists even after the word is changed that should be understood as pertaining to the Artha. But if the Doṣa, Guṇa, or Alaṅkāra does not persist that should be taken as pertaining to the Śabda only. Unlike in the case of other items the importance or otherwise of the Rasa can be determined with the help of experience of the Sahṛdayas only. That which has greater capacity to attract the minds of the Sahṛdayas is Pradhāna (important) and the one which is not so in Gauṇa.

Rasādi is called Dhvani only when it is important. If it is Gauṇa (unimportant) it is called Guṇibhutāvyaṅgya. Therefore,

1. D.A. 1.3
2. S.D. 3.4

according to Ānandavardhana, the names Rasavat, Preyas, Ūrjasvin and Samāhita etc., given by the earlier writers to the Rasādi, taking them as Alaṅkāras, is possible only when they are not important; if they are important in a particular place they cannot be given such names.[1] Because something is Alaṅkāra only when it increases the beauty of something else. When the Rasadi are suggested as the important items, they would become Aṅgi and Alaṅkārya (to be embellished) and so there is no question of their being Alaṅkāra for something else. The Rūpaka and Dīpaka etc., are called 'Alaṅkāra' because they enhance the beauty caused by the presence of the Rasādi in a Kāvya.[2]

रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।

अलंकृतीनां सर्वासामलंकारत्वसाधनम् ॥[3]

Therefore the places where the Rasādi is maintained as the main subject, that cannot be the place of Alaṅkāras like Rasavat.

In fact, according to the theory of the Dhvani, Rasavat cannot be considered as an Alaṅkāra at all. They are called 'Dhvani' when they occupy an important position in a particular place. When they are not given the place of prominence and are so just like the Vācya or some other insignificant Vyaṅgya they are called 'Guṇībhūtavyaṅgya'. In either case they cannot be called Alaṅkāra because the Alaṅkāra is given a third place in a Kāvya (called Citrakāvya) which is below the Guṇībhūtavyaṅgya even, because the Citrakāvya is devoid of Vyaṅgya where as the Rasādi is always Vyaṅgya whether it is Pradhāna or Guṇa. It is for this reason that writers like Mammaṭa and Viśvanātha did not feel it necessary to mention the Rasavad etc., at all.

After classifying the Dhvani broadly under two groups, Abhidhāmūla (based on Abhidhā) and Lakṣṇāmūla (based on Lakṣaṇā) Paṇḍitarāja Jagannātha classifies the former into three varieties Rasa, Vastu and Alaṅkāra and the latter into two varieties- Arthāntara- saṅkramita and Atyanta-tiraskṛta brining the total number of the varieties of the Dhvani to five. Of these five varieties, he considers the Rasadhvani as the

1. D.A. 2-5
2. D.A. P. 208
3. D.A. 2.5

most important one because it is extremely charming. By 'Rasadhvani' he means, following the tradition, the Rasa, Bhāva, Rasābhāsa, Bhāvābhāsa, Bhāvaśānti, Bhāvodaya, Bhāvasandhi and Bhāvaśabalatā. He declares Rasa from among them as the Ātman of Rasadhvani:

एवं पञ्चात्मके ध्वनौ परमरमणीयतया रसध्वनिस्तदात्मा रसस्तावदभिधीयते ।[१]

While commenting on the Rasasūtra Śrīśaṅkuka has maintained that Rasa is a thing Anumeya (to be inferred). This theory has received a strong support in *Vyaktiviveka* of Mahimabhaṭṭa, a great opponent of the Dhvani theory. According to Śrīśaṅkuka a Vyāpti (an invariable concomitance) can be arrived at between the Vibhāvādi, the Hetu (middle term) and the Rasa, the Sādhya (the major term) by the application of the Principle of Anvayavyatireka and the Rasa can be inferred. The Rasa which is being inferred is different from the other objects of inference like the fire in that along with the mental process (of the inference) the Ratyādi latent in the hearts of the spectators are also roused and made active. Therefore, while the inferred fire does not burn the inferer, the inferred Rasa can be the object of the experience of the spectator.

The Kāvya-rasa is said to be identical with the consciousness, both by Abhinavagupta and Paṇḍitarāja Jagannātha. But Bhaṭṭanāyaka and Viśvanātha have raised it only to the level of Brahmānanda-sahodaratva (being similar to the Brahmic bliss). But as explained by the writers like Abhinavagupta Rasa is identical with Ātman and this has the authority of the *Śrutis* like "*Raso vai saḥ*".

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1. R.G. P. 79

9

RASA AS THE SOUL OF THE KĀVYA

Personification of the Kāvya

The personification of the natural elements like fire, water and air is well-known. On the same lines, the Indian mind is interested in personifying even such abstract ideas like learning (Vidyā), art (Kalā), and the good and evil also and in describing their ingredients as their limbs and other small parts. According to the Indian belief every object has a presiding deity and it has become a habit with the Indian writers to maintain identity between the object and the presiding deity and describe it in such form. For example, as described in *Nirukta* the Vidyā goes to the Brāhmaṇa, who is in her service through the study etc., (Upāsaka) and asks him to give her protection by not passing her on to those who are crooked and men of bad character.[1] It is said in *Mahābhārata* that the *Veda* is afraid of a person of limited knowledge that he would misinterpret it.[2] It is said in the *Pāṇinīya śikṣā* that the Chandas is the feet of *Veda*, Kalpa is the hands, Jyotiṣa is the eyes, Nirukta is the ears, Śikṣā is the nose and the Vyākaraṇa is its face[3] on the same lines there is an old tradition of conceiving the Kāvya as a person and describing the components of the Kāvya, the Guṇa, Alaṅkāra, Rīti, Vṛtti and Pravṛtti etc., as the limbs and other small parts of the body. Such conception of the Nāṭya as a person is not found in the *Nāṭyaśāstra*, but the description of the birth of *Nāṭya Veda* and of its having different parts and sub-parts is found here and there. The Bhāvas and Rasas are described as having come into existence from the different parts of the gods, and the names of the presiding deities of the Rasas etc., and their colours are given. The Rasa is stated to be the life of Nāṭyakalā.[4]

1. Nr. 2.4
2. M.B. 1.1.268
3. P.S 41, 42
4. N.S 6th Chapter

Bhāmha, in his *Kāvyālaṅkāra* talks of the 'body of the Kāvya':

आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ।
यदिकाव्यशरीरस्य न स व्यापितयेष्यते ॥[१]

He also states that the Śabda, Vākya, Nyāya and Kalā are the limbs of a Kāvya.

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यत्र काव्याङ्गमहो भारो महान् कवेः ॥[२]

While explaining the greatness of Anūmāna he says that its Ātmā and Prakṛti should be understood carefully:

अस्यात्मा प्रकृतिर्वेति ज्ञेया हेत्वपवादिनी ।[३]

Personification of the Kāvya by Daṇḍin is more clear than that by Bhāmaha. He says that any defect in a Kāvya is reprehensible like the white leprous spot on the body:

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथञ्चन ।
स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम् ॥[४]

While talking about the body of the Kāvya he says that the Padāvalī (the group words) is its body:

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ।[५]

Daṇḍin is the first man who has introduced the concept of life in the Kāvya. According to him the ten types of the Guṇas are the life of the Vaidarbhīmārga in a Kāvya which is the best the two Mārgas:

इति वैदर्भमार्गस्य प्राणाः दशगुणाः स्मृताः ।[६]

Vāmana is the first man who accepts that a Kāvya has Ātman (soul). According to him Rīti is the Ātman of the Kāvya. Here the word Ātman does not mean 'form' (Svarūpa). He explains this point saying:

रीतिर्नाम इयमात्मा काव्यस्य, शरीरस्येवेति वाक्यशेषः ।[७]

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1. K.A. 1.6, 23
2. Kāvyalaṅkāra 5.4
3. K.A. 5-15
4. K.D. 1.7
5. K.D. 1.10
6. K.D. 1.41
7. K.A.S.V. 1-2.6

Though not talking about the body etc., of the Kāvya Ānandavardhana says that Dhvani is the Ātman of the Kāvya:

काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः ।[१]

Rājaśekhara calls the Kāvya a Puruṣa in his *Kāvyamīmāṁsā* saying that he is the son of Sarasvatī narrates the story of his birth. The disciples of Bṛhaspati request him to tell about his Guru, the Kāvyapuruṣa, the son of Sarasvatī. Bṛhaspati narrated to them the story of the birth of Kāvyapuruṣa. Desirous of getting a son, Sarasvatī performed severe pence on the Himālaya. Brahmā was pleased with her penance and gave her a boon that she would get a son. Sarasvatī gave birth to Kāvyapuruṣa. As soon as he was born Kāvyapuruṣa offered salutation to his mother Sarasvatī and said - "The whole world is the modification (Pariṇāma) of the Vāṇī (word) because the Vāṇī itself has undergone change and appears in the form of Artha, the meaning. Oh! Mother! I, Kāvyapuruṣa, the embodiment of the literature, offer salutation to your feet:"

यदेतद् वाङ्मयं विश्वमर्थमूर्त्या विवर्तते ।
सोऽस्मि काव्यपुमानम्ब पादौ वन्देय तावकौ ॥[२]

Sarasvatī embraced him with affection. Uttering words of good wishes "you should defeat me, the mother of the whole literature, because the defeat at the hands of the son is as pleasant as the birth of a son." She told him about his personality–"the word and the meaning constitute your body; Sanskṛta is your face; Prākṛta is your hands; Apabhraṁśa is your calves; Paiśācī is your feet; your heart is the combination of all these things; you are of calm nature you must always be pleasant. Your nature should be sweet and the mind generous. Yours is a powerful personality. Your speech consists of beautiful sayings. Rasa is your Ātman. Chandas is the hair on your body. The quizs and the riddles are your words-sport. Anuprāsa and Upamā etc., will decorate you. The Veda which indicates the future happenings has praised you."[3]

1. D.A. 1.1
2. K.M. 3rd Adhyaya
3. K.M. II, P. 6

Thus Rājaśekhara for the first time has completely personified the Kāvya assigning proper places to all the components of the Kāvya as the limbs and the other parts of the body. Another important thing is that Rājaśekhara is the first rhetorician who declares Rasa as the Ātman of Kāvya, a theory which received wider acceptance later on.

Different meanings of the word 'Ātman'

The word Ātman has many senses. Mainly it is used in the senses, body, mind and the Jīvātman. In fact, this word is connected with the person. Therefore, it conveys at times, the personal corporal relations of a person, and at times the Antaḥkaraṇa (the internal sense) like the Manas (mind), Buddhi (intellect) and Ahaṅkāra (egoism). But in philosophical works it means the subtle body (Sūkṣmaśarīra) which is called Jīvātman which is beyond the body, senses, Manas, Buddhi and Ahaṅkāra. In the systems of Sāṅkhya and Vedānta it means only the consciousness (Caitanya). Thus the word Ātman is used in three senses the body, Jīvātman, and the Caitanya. These are the meanings when it is used with reference to a person. But when it is used with reference to the things it means the essence. The use of this word is not confined to the persons and the objects only; it is used with reference to the ideas and the doctrines (Siddhāntas) also. In such places Ātman means the essential truth for the establishment of which the doctrine or a theory attempts.

According to he Niruktakāra 'Ātman' is derived from the root, 'At' to move constantly' by adding the suffix 'Manin' and it means that element (Tattva) which remains unchanged among the things which go on changing and perish. It is used in the sense of the body because it continues to exist when the stages like childhood, youth and old age etc. are changing. Similarly Jīva like the Sūkṣmaśarīra, is called Ātman because it continues to exist even when the different bodies appear and perish. In the same way the Caitanya (consciousness) is called Ātman, because being entirely different from the external objects and the body, senses, Manas, Buddhi, Ahaṅkāra and the Sūkṣmaśarīra, it always continues to exist when all of them perish. 'Ātman' means 'pervading' also Antaḥkaraṇa is called Ātman because it pervades through out the body. Thus Ātman has two Lakṣaṇas (definitions) that which is all-pervading and

eternal. As these two qualities have reached the highest point in God. He is called Paramātman. As compared with Paramātman the all-pervasiveness and the eternality of the Jīva is limited.

What is the Ātman of the Kāvya?

How the Kāvya is personified has been explained above. This personification implies the existence of an element in a Kāvya corresponding to the Ātman in a person. When we talk of the Ātman with reference to the Kāvya it cannot be the consciousness or Jīva or the body. It means "the central idea in a Kāvya", or "the essential element in a Kāvya" or "the all-pervading element."

A Poet writes a poem or a drama when he is impelled by certain ideas. But those ideas remain concealed in his work. An idea cannot be effective unless it is conveyed in so many ways with so much of embellishment. Therefore one can get at the central idea of a Kāvya only after the careful study of the same.

There are so many elements like Śabda, Artha, Guṇa, Doṣa, Alaṅkāra, Rasa, Rīti, Vṛtti and Pravṛtti etc., in a Kāvya. There is diversity of opinion among the critics regarding that element in a Kāvya without which it cannot deserve that name or it becomes the worthless Kāvya. Different items like Alaṅkāra, Dhvani, Rīti, Rasa and Guṇa etc., are considered as the Ātman of the Kāvya by different scholars. Those who give importance to strikingness in a Kāvya maintain that Alaṅkāra is the Ātman of a Kāvya because it brings strikingness into it. There are others who give importance to the Vyāpāra (function) in a Kāvya and therefore are not prepared to give the place of Ātman to the Alaṅkāra which are only associated with the Śabda and Artha. They consider Vakrokti or Rīti as the Ātman of a Kāvya. Writers like Ānanavardhana who give importance to the Artha that is conveyed by a Kāvya, are not prepared to accept the Vyāpāra as the Ātman. The actions like speaking, taking, playing of a man cannot be accepted as his Ātman. In the same way, Vyāpāras like Vakrokti and Rīti cannot be the Ātman of a Kāvya. There is also a theory giving the highest importance to Rasa and Aucitya (propriety) and declare them as the Ātman of Kāvya.

That element which is found in all the other elements in a Kāvya is called "the all pervading element". It will be observed on a close examination of a Kāvya, that in all types of the poetical works produced by the Pratibhā of a poet, no element like Alaṅkāra, Dhvani and Rasa would be found present in the same way through out the Kāvya. A large part of the Kāvya can be found where there no Rasa or Dhvani. There is no dearth of works where there is no use of the Alaṅkāra. Therefore, it is not possible that one element should be found through out a Kāvya in a predominant position. But the rhetoricians try to establish one particular element as all-pervading using all the power of arguments in their control. Just as a person without Ātman is declared as dead so also any Kāvya which is devoid of that element which is said to be its Ātman cannot be considered as a Kāvya at all. Many of the modern critics, both the Western and the Indian, are not in favour of calling a particular element in a Kāvya as its Ātman. According to them, the expression, the content and the influence or effect-these three factors are the most important in a Kāvya.

The contention of some scholar that the distinguishing factor in a Kāvya, not found in the other types of literary works is the method of expression employed in it but not the content. There is no fundamental difference between the Kāvya and other works so far as their content is concerned. The difference is only in the expression which is called 'the form'. In the Sanskrit Poetics, Vāmana's theory that the Rīti, the arrangement of words, is the soul of the poetry, has some similarity with the above views. According to Mahimabhaṭṭ also a Kāvya consists only of the peculiar way of expression. So far as the content is concerned, there is no difference between the Kāvya and a Śāstric work, because the very purpose of both of them is to guide the man for knowing what is good and what is bad. The style employed in a Śāstra is dreary and insipid where as the one that is used in the Kāvya is beautiful and interesting. Śāstra does not attract all the people but a Kāvya which can be enjoyed even by the people of tender heart guides every one on correct direction. Even the writers of the Rasa-school, like Viśvanātha fully agree with Mahimabhaṭṭa on this point.

The following are the arguments of those who give importance to the content in a Kāvya. A Poet is different from the common people. Generally he is a good thinker. He writes Kāvya not for just pleasure or mental diversion. He presents a few new ideas keeping in view the changing times and the place and these ideas constitute the content of his work. Ānandavardhana appears to be a great supporter of this theory. Though giving importance to Rasa calling it Aṅgin he maintains that the soul of the Kāvya is Dhvani which indicates that he gives importance to the content in general, which he calls "Vyaṅgya". The poet takes recourse to the function, Vyañjanā in order to make the content more impressive and powerful. In the opinion of Ānandavardhana, Vyañjanā is not only a way of expression, it is also a means to make the expressed powerful. Therefore he accepts Vyañjanīyatā (to be suggested) as the most important factor in a Kāvya in the absence of which a Kāvya does not deserve its name. Even a work full of Alaṅkāras is qualified to be called a Kāvya only when it has the touch of Vyañjnā:

मुख्या महाकवि गिरामलंकृतिभ्रतामपि ।
प्रतीयमानच्छायैव भूषा लज्जेव योषिताम् ॥[१]

The importance of a Kāvya can be judged on the basis of its influencing capacity. The very fact that the Kāvya is treated as one of the fine arts (Kalās) is indication that its importance should be judged, as in the case of other arts like painting, music, dance and sculpture, on the basis of its capacity to move the people. an art has an inherent capacity to move the Sahṛdaya the reason for which cannot be understood so easily. We are attracted by a piece of art not because that we have understood the desirable proportional existence of the component parts, but only because of its inherent capacity to attract us. We try to analyse the component parts only after we are moved by it. For example we are easily moved on reading a poem or on witnessing a drama and depending on its nature, immediately, judge it either as a good one or the best. When we, later on, try to find out why it is good, we analyse all the component parts of the Kāvya or the drama and come to certain conclusion about the relative importance of all those

1. D.A. 3.37

components. To be moved by a great literary work is different from the analytical examination of its Dhvani content. It is quite possible that we may be moved by a particular work and we may not have any idea about the Guṇas, Alaṅkāras, and Dhvani, contained in it. The Rasa-siddhānta in the Sanskrit Poetics, should be understood in this light. This is the idea, when it is said, while discussing the nature of the Rasa, that the essence of the Rasa is Camatkāra (strikingness) and it is experienced through out the Kāvya in the form of Āścarya (wonder):

रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते ।
तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः ।
तस्मादद्भुतमेवाह कृती नारायणो रसम् ॥[१]

It is said, when describing the state of Rasānubhūti, that at that time the person becomes Vigalita-vedyāntara i.e. loses the cognition of everything else. He completely forgets himself. The effect of Kāvya on the Sahṛdaya would be in proportion to its capacity to move. This state of the mind is called Rasa-daśā in the Indian rhetorics. This effect produced by a Kāvya is different from the one that is produced by the incidents like lightning, thunder and powerful water flow etc. That is why it is called Rasa.

The Elevation of the Rasa as the Kāvyātman (soul of Kāvya)

Rasa is nowhere said to be Āman of Nāṭya by Bharata in the *Nāṭyaśāstra* ; but he said that is the root of all the Bhāvas and the seed for the tree of Nāṭya.

यथा बीजात् भवेद्वृक्षो वृक्षात्पुष्पं फलं यथा ।
तथा मूलं रसाः सर्वे तेभ्यो भावाः व्यवस्थिताः ॥[२]

We do not find any statement in the work of Bhāmaha also declaring the Rasa as the most important element in a Kāvya. But, though saying that he Alaṅkāras are responsible for brining beauty in a Kāvya, Daṇḍin feels that the Alaṅkāras sprinkle Rasa on a Kāvya:

1. S.D. 3rd Pariccheda
2. N.S. 6.38

कामं सर्वोऽप्यलंकारो रसमर्थे निषिञ्चतु ।[1]

Thus the ground is prepared by the writers of the Alaṅkāra-school for giving Rasa an important place in the Kāvya. But the first attempt to make the Rasa, the Ātman of Kāvya can be seen in the *Dhvanyāloka*. Though it is stated at the beginning of this work that the Dhvani in general, is the soul of the Kāvya, it is clear, on a close examination of the places talking about the Kāvyātman that Ānandavardhana is in favour of giving the Rasa-dhvani, the place of the Kāvyātman. But he has used the word 'Ātman', in the context of the Kāvya, in the sense of 'the essence, or the sense worthy of the praise of the Sahṛdayas (Sahṛdaya-ślāghya-artha).' While explaining the meaning of the word 'Kāvyātman' used in योऽर्थः सहृदयश्लाघ्यः काव्यात्मेति व्यवस्थितः । he writes:

काव्यस्य हि ललितोचितसन्निवेशचारुणः शरीरस्येवात्मा साररूपतया स्थितः सहृदयश्लाघ्यो योऽर्थस्तस्य वाच्यः प्रतीयमानश्चेति द्वौ भेदौ ।[2]

Again explaining the phrase 'Kāvyasyātmā' in

काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।
क्रौञ्चद्वन्द्व वियोगोत्थः शोकः श्लोकत्वमागतः ॥

he writes

विविधवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य स एवार्थः सारभूतः ।[3]

Here arises a question - what is that 'Artha' which is being referred here by 'Saḥ' in "*Sa eva arthaḥ*"? As the pronoun should refer to what is mentioned earlier *Sarvanāmānaḥ pūrvaparāmarśino bhavanti* it (saḥ) should refer to what is mentioned earlier. In the fourth Kārikā there is a mention of the suggested meaning and therefore that should be referred here by the word 'Saḥ'. In this part at the beginning of the *Dhvanyāloka* the author tried to establish the - existence of the Dhvani. Therefore '*Sa eva arthaḥ*' should naturally refer to that suggested meaning (Dhvani) only. But in this Kārikā it is described how the Śoka roused by the separation of the Krauñca-pair has turned into a Śloka and so this has direct connection with the Rasa. Abhinavagupta has done a careful

1. K.D. 1-62
2. D.A. 1.2
3. D.A. 1.5

study of this problem. He is well-known for his partiality to the Rasa. He explains-this is the context of the Dhvani. Therefore 'Saḥ' should refer to the Dhvani in general. But on the strength of the historical incident, described here, it is proper that Rasadhvani is taken here by 'Saḥ'. Accordingly Rasa alone should be the Ātman of the Kāvya. The Vastudhvani and the Alaṅkāradhvani are considered as superior to the Vācyārtha because they would ultimately result in the Rasa. Therefore Rasa alone should be accepted as the Ātman of the Kāvya. Thus it is maintained by Abhinavagupta that though the Dhvani in general is superior to the Vācyārtha Ātmatva (being the soul) should go only to the Rasadhvani:

> स एवेति प्रतीयमानमात्रेऽपि प्रक्रान्ते तृतीय एव रसध्वनिरिति मन्तव्यम् । इतिहासबलात् प्रक्रान्तवृत्तिग्रन्थार्थबलाच्च तेन रस एव वस्तुतः आत्मा, वस्त्वलंकारध्वनी तु सर्वथा रसं प्रति पर्यवसानात् इतिवाच्यादुत्कृष्टौ तावित्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तः ॥[१]

Here Abhinavagupta introduces two reasons for saying that Rasa is the Kāvyātman— '*Itihāsabalāt*' and '*Prakrāntavṛttibalāt*'. The incident of killing the Krauñcabird, referred to in the Kārikā, has given birth to the Kāvya in Sanskrit and created a new history in the field of literature. As this incident is full of Karuṇā, it is clearly connected with the Rasa. Therefore on the strength of the example "*Kāvyasyātmā sa evārthaḥ*" should refer only to the Rasa. The second reason is connected with the Vṛtti of Ānandavardhana. Abhinavagupta knows very well that his interpretation of "*Sa evārthaḥ*" as referring to Rasa shall not be accepted unless it has the support of the original work (*Dhvanyāloka*). Therefore he cites here, the Vṛtti of Ānandavardhana—

> प्रतीयमानस्य चान्यभेददर्शनेऽपि रसभावमुखेनैवोपलक्षणं प्राधान्यात् ।[२]

But the views of Ānandavardhana appear to be different from those of Abhinavagupta. The former is in favour of maintaining that the Dhvani is the Ātman of the Kāvya. He would be contradicting himself if he says, here, that the Ātman of the Kāvya is Rasa. On citing only the Rasa by way example for the Kāvyātman there is possibility of misunderstanding on the part of the readers that Rasa only is

1. D.A. 1.5
2. Ibid

the Ātman but not the Vastudhvani and Alaṅkāradhvani. He tries to remove this misunderstanding, by stating that no doubt all the three varieties of the Dhvani constitute the Ātman, but only Rasa is cited here by way of example because the Rasa happens to be the important one among all these three types. That is why he calls the Rasa, cited here, as only an Upalakṣaṇa (cited as an example to include other things also).

In fact Abhinavagupta gives more importance to the Krauñca- incident than to the Vṛtti. Therefore whenever he finds an occasion, he tries to establish the Kāvyātmatā of Rasa and says that the Śoka which is in the minds of the spectators in the form of the Sthāyibhāva is roused by the Vibhāvas etc., when the incident of the Krauñcavadha is presented and is relished in the form of Karuṇarasa. Therefore the Rasa only is the Ātman. Ānandavardhana explained the meaning of the word Ātman as *Sārabhūtaḥ arthaḥ*. This also is interpreted by Abhinavagupta as referring to the Rasa only. According to him to say '*Sārabhūtaḥ arthaḥ*' instead of '*Rasaḥ*' is only to use another expression:

एवं चर्व्यमाणोचितशोकस्थायिभावात्मककरुणसमुच्छलनस्वभावात् काव्यस्यात्मा सारभूतस्वभावोऽ- परशाब्दवैलक्षण्यकारकः ।[१]

Abhinavagupta, while explaining the significance of the word 'Eva' in "*Sa eva arthaḥ*" says that no other element excepting Rasa can be given the place of Ātman in a Kāvya:

स एवेत्येवकारेणेदमाह नान्य आत्मेति ।[२]

According to Bhaṭṭanāyaka who flourished after Ānandavardhana and before Abhinavagupta, in some branches of literature there is importance of the Śabda and in some of the Artha. But the Kāvya is entirely different from those types of literature that neither the Śabda nor the Artha has importance in it; but only Vyāpāra (function) is important:

शब्दप्रधानमाश्रित्य तत्र शास्त्रं प्रथग्विदुः ।
अर्थतत्त्वेन युक्तं तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यधीर्भवेत् ॥[३]

1. D.A.L. 1.5
2. D.A.L. P. 1-5
3. D.A.L. P. 1.5

Quoting the above views of Bhaṭṭanāyaka, Abhinavagupta rejects them and says - If it is meant by 'Vyāpāra the Vyñjanā or the act of enjoyment that is not different from the Rasa. If the Abhidhā is meant by 'Vyāpāra' it is not at all acceptable. Even the Dhvanana Vyāpāra cannot, be accepted as the Ātman of the Kāvya just as we cannot say every object in the world 'Jīva' in spite of the fact that the all-pervading Ātman is present in them also:

तेन सर्वत्रापि ध्वननसद्भावेऽपि न तथा व्यवहारः । आत्मसद्भावेऽपि क्वचिदेव जीवव्यवहारः ।

As is evident from the above analogy Abhinavagupta feels that the function of the Dhvanana (suggestion) is like the all-pervading Ātman present in all the objects and the persons; and the one which is the place of Rasa is like the Jīva. But from the philosophic point of view the arguments presented by Abhinavagupta seem to lead to opposite results; because he gives the place of Ātman to Dhvani and that of Jīva to the Rasa. Now being an element of wider scope and jurisdiction is it not proper that Dhvani should be considered as the Ātman but not the Rasa of the limited scope. While commenting on the sixth Kārikā - "*Sarasvatī svādu*" etc., Abhinavagupta himself maintains that the suggested sense is the Ātman of the Kāvya:

एवमितिहासमुखेन प्रतीयमानस्य काव्यात्मतां प्रदर्श्य स्वसंवित् सिद्धमप्येतदिति दर्शयति सरस्वतीति ।[१]

Again, commenting on the 13th Kārikā, he explains the meaning of the word "*Kāvyaviśeṣaḥ*" as "a literary work consisting of the Śabda and Artha and associated with the Guṇas and Alaṅkāras, and having Dhvani as its Ātman". He does not hesitate to accept even the appearance of the beauty (Cārutva pratīti) as the Ātman. He feels that there is only a difference of names between the Cārutā (beauty) and Rasa. The experience of the Cārutā is produced not by the Pratyakṣa (perception) etc., but by the Śabda and the Artha only which constitute a Kāvya and therefore there is nothing wrong in accepting it as the Kāvyātman.

काव्यग्रहणात् गुणालंकारोपस्कृतशब्दार्थपृष्ठपाती ध्वनिलक्षण आत्मेत्युक्तम ।
यच्चोक्तं चारुत्वप्रतीतिर्हि काव्यस्यात्मा स्यात्, इति तदङ्गीकुर्म एव । नाम्नि खल्वयं

1. D.A.L. 1.6

विवाद इति । यच्चोक्तं चारुणः प्रतीतिर्यदि काव्यस्यात्मा प्रत्यक्षादिप्रमाणादपि सा भवन्ती तथा स्यात् इति । तत्र शब्दार्थमयकाव्यात्माभिधानप्रस्तावे क एष प्रसङ्ग इति न किञ्चिदेतत् ।[1]

The Rasa, the exposition of the nature of which was started by Bharata has occupied the place of Kāvyatman with the appearance of the Dhvani theory. Rājaśekhara in his *Kāvyamīmāṁsā* described the Rasa as the Ātman of Kāvya-Puruṣa which, in other words, is taking it as the Ātman of the Kāvya. But it is Abhinavagupta who placed the Rasa in such high position very firmly. Though there is much difference between the views of Ānandavardhana and Abhinavagupta regarding the Ātman of the Kāvya, later writers appear to be influenced more by Abhinavagupta than by Ānandavardhana on this point. It is something peculiar that there is unanimity in the views of Abhinavagupta and the opponents of the Dhvani theory like Rājaśekhara, Bhaṭṭanāyaka, Dhanika, Kuntaka, Mahimabhaṭṭ and Bhoja, regarding the Rasa being the Kāvyātman. But each one of the theories propounded by these writers on the question of the Kāvyātman has its own peculiarity which will be explained presently.

The Rasa is accepted as Vyaṅgya by Ānandavardhana but he could not give it the place of Ātman. Taking the help of the Vyañjanā which is the life of the Dhvani-siddhānta, Abhinavagupta established the Rasa, but not the Dhvani, as the Ātman of the Kāvya. There is no controversy on the Vyañjanā being the factor which is responsible for a work to be called · Kāvya, but only that element which is purely Vyaṅgya only should be accepted as the Ātman, he argues. The Vastudhvani and the Alaṅkāradhvani do not stand this test because if they are Vyaṅgya in some places, they are also Vācya in other places, whereas Rasa can never be Vācya. Therefore the place of Ātman can be occupied only by Rasa. This is the secret of the Rasa being the Ātman of the Kāvya which is accepted by the later writers of the Dhvani-school represented by Mammaṭa, Viśvanātha and Paṇḍitarāja-Jagannātha.

1. Locana on D.A. 1.13

Various interpretation on Rasa being the Ātman

After Abhinavagupta almost there is a unanimity of opinion among the rhetoricians on Rasa being the Ātman of the Kāvya. But the Kāvyātmatā of the Rasa is not understood in the same way. At times there were some controversies on this point and new interpretations of "*Kāvyātman*" were advanced. Let us now examine them:

A. ***Rasa is the most important element in a Kāvya***

The writers of the Alaṅkāra school like Bhāmaha, Daṇḍin, Udbhaṭa and Rudraṭa have given an important place to Rasa among the element like Guṇas, Alaṅkāras and Rītis etc., in a Kāvya. This found a clear expression in the Dhvani-siddhānta of Ānandavardhana where it is declared that the Rasa is the Aṅgin:

रसभावतदाभासतत्प्रशान्त्यादिरक्रमः ।
ध्वनेरात्माङ्गिभावेन भासमानो व्यवस्थितः ॥[१]

According to the theory introduced by Ānandavardhana, Rasa is Aṅgin in a Kāvya. But in places where the Vākyārtha (the sense of the sentence) in the form of the Vastu or Alaṅkāra appears more prominent, the Rasa is relegated to the position of Aṅga (subordinate to something). Ālaṅkārikas like Bhāmaha have called it Rasavadalaṅkāra where as it is given the name Guṇībhūtavyaṅgya according to the theory of Dhvani:

प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः ।
काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः ॥[२]

Keeping the Rasa in his view, Ānandavardhan introduced a scheme in which the elements like the Guṇa, Alaṅkāra, Rīti, etc., are assigned proper positions. According to him all the efforts of the Poet should be directed towards Rasa and tells the Poets that, instead of composing a Kāvya without Rasa; it is better not to compose it at all:

मुख्या व्यापारविषया सुकवीनां रसादयः ।
तेषां निबन्धने भाव्यैस्तैः सदैवाप्रमादिभिः ॥

1. D.A. 2.3
2. D.A. 2.4

नीरसस्तु प्रबन्धो यः सोऽपशब्दो महान् कवेः।
स तेनाकविरेव स्यादन्येनास्मृत लक्षणः ॥[१]

The Rasa can be Ātman of the Kāvya only when it is in the form of Rasadhvani which is possible when it is Aṅgin (important) in a Kāvya. Ānandavardhana has shown the guidelines to decide which of these three elements Vastu, Alaṅkāra and Rasa, is important in a particular place. Which ever is the cause of the more beauty (Cārutvotkarṣa) that should be taken as important; he declares:

चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यङ्ग्ययोः प्राधान्य विवक्षा।[२]

According to him only such an element in a Kāvya which has the highest position (Sarvotkṛṣṭa) should be taken as its essence. Only such Artha (element) which is attractive to the minds of the Sahṛdayas, can occupy the place of the Ātman of a Kāvya, being its essence and bring beauty to the Kāvya:

काव्यस्य हि ललितोचितसन्निवेशचारूणः शरीरस्येवात्मा साररूपतया स्थितः सहृदयश्लाघ्यो योऽर्थः तस्य वाच्यः प्रतीयमानश्चेति द्वौ भेदौ।[3]

Like Ānandavardhana, Bhoja also accepts but in a different way, that the Rasa is an element which brings beauty into a Kāvya. According to him, a Kāvya may be devoid of Doṣas, contain Guṇas and embellished by the Alaṅkāras, but there can be no excellence of beauty as long as it is not associated with the Rasa:

निर्दोषस्य गुणवतोऽलंकृतस्य च काव्यशरीरस्य कामिनीशरीरस्येव सौभाग्यातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपायो गीयते।[४]

Describing the elements like the Guṇas and the Alaṅkāras as the limbs and other parts of the Kāvyapuruṣa, Rājaśekhara says that the Rasa is his Ātman. Though he did not elaborate much on this point, the propriety of his discussion cannot be established by any other means. It may not be correct to say that he was influenced by Ānandavardhana and instead of accepting Rasa as the Kāvyātman has accepted it as the Ātman itself. Rājaśekhara was partly contemporary to Ānandavardhana. He did not refer to the Dhvanisiddhānta of

1. D.A. Ka. 3.18, 19 śloka on Parikara
2. D.A. Ka. Vṛtti on 1.13
3. D.A. Vṛtti on 3.2
4. S.P. P.429

Ānandavardhana in any form. But his criticism of Ānandavardhana's theories is to be found, here and there, in his work. He feels that while declaring Rasa as the most superior element, not to accept it as the Kāvyātman, is obstinacy on the part of Ānandavardhana who deliberately assigns that position to the Dhvani. But Abhinavagupta has proclaimed Rasa as the Ātman of Kāvya. He accepts the relation of the Ātman and Jīva between the Dhvani and the Rasa. Like the Ātman, Dhvani pervades through all the elements in a Kāvya because the presence of Vyañjanīyatā (to be suggested) is inevitable in a Kāvya. But Rasa is the Jīva which like the Dehin (lord of the body) is the Aṅgin of the Kāvya. But this metaphorical exposition of Abhinavagupta does not fit in well in the philosophical concept of the Ātman. He should have accepted, according to the above scheme, Dhvani as the Ātman of the Kāvya and the Rasa as its life. Or if he wants to call the Rasa as Jīvātman, he should have called the Dhvani as the Paramātman which is equally associated with both the animated and inanimated beings.

According to Mammaṭa the Rasa, but not the Dhvani is the Kāvyātman. He, like Ānandavardhana, conceives Rasa as the Aṅgin in a Kāvya. While talking about the Guṇas he says that just as the qualities like Śaurya (Prowess) are associated with the Ātman so also the Guṇas like Mādhurya (suavity) are connected with the Rasa which is the Ātman of the Kāvya:

ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः ।
उत्कर्षहेतवस्ते स्युरचल स्थितयोर्गुणाः ॥[१]

While the Dhvani in general is the Alaṅkārya (to be embellished) according to Ānandavardhana it is the Rasa bhāva and the Rasābhāsa etc., that is Alaṅkārya according to Mammaṭa.

रसभावतदाभासभावशान्त्यादिरक्रमः ।
भिन्नो रसाद्यलंकारादलंकार्यतया स्थितः ॥[२]

Mammaṭa very often uses the epithet Mukhya (important) to the word Rasa. While explaining the Bhāvaśānti etc. in the fourth ullāsa he says - "Though the Rasa alone is the most

1. K.P. 8.66
2. K.P. 4.26

important (Mukhya) element at times the Bhāvaśānti etc., also are given the position of the 'Aṅgin':"

मुख्ये रसेऽपि तेऽङ्गित्वं प्राप्नुवन्ति कदाचन ।[1]

Mammaṭa defines the Doṣa as "the one which produces adverse effect in the Mukhyārtha" and adds that the Rasa is the Mukhyārtha in the Kāvya.

मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद्वाच्यः ।[2]

Explaining why the Rasa is Mukhya he says that the Rasa is not the object of the desire which depends on the desire of others *Parecchā-nādhīnecchāviṣaya* which means that the Rasa is capable of giving the Puruṣārtha, the pleasure, without depending on any other factor. Thus the Rasa which is accepted as the Ātman of the Kāvya, by Mammaṭa, is described as 'Aṅgin', 'Alaṅkārya' and 'Mukhya', in different places. The reasons for calling Rasa as Kāvyātman, according to Mammaṭa, may be stated as follows:

1. Rasa is the Ātman of the Kāvya because it is important than the other elements in a Kāvya like the Guṇas and Alaṅkāras etc.

2. Rasa is the Ātman of the Kāvya because it is to be embellished (Alaṅkārya) by the Alaṅkāras like Upamā, Rūpaka and Dīpaka etc.

3. Rasa is the Ātman of the Kāvya because it is the Aṅgin and all other elements like Vastu and Alaṅkāra etc., are its Aṅgas (subordinates).

B. ***Rasa is the special feature of the Kāvya***

Rasa is called the Ātman of the Kāvya because it is the special feature (Dharma) of the Kāvya. All the other elements like Guṇa, Alaṅkāra, Rīti and Vakroti etc., are the common features, because they are found in all the compositions other than the Kāvya such as the Lokokti (popular saying), Citra (word play) and the Prahelikā (riddle) etc. Rasa is the element which can be found only in the two types of the Kāvya, Dṛśya and Śravya. Dhanañjaya, the author of *Daśarūpaka* has distinguished the Nāṭya from the Nṛtta and Nṛtya depend on the Tala-laya and the Bhāvas and the Nāṭya on Rasa:

1. K.P. 4.37
2. K.P. 7.49

रूपकं तत्समारोपात् दशधैव रसाश्रयम् ।
अन्यद्भावाश्रयं नृत्यं नृत्तंताललयाश्रयम् ॥[1]

Thus the Rasa being the special feature of the Kāvya, distinguishes it from the allied (Sajātīya) subjects like Nṛtya and Prahelikā etc., and from the subjects of different kind (Vijātīya) like the Vyākaraṇa and Vedānta etc., just as the smell, the special property of the earth, distinguishes it from the Sajātīyas like the water and the fire etc., and from the Vijātīyas like the Guṇas, Karma and Sāmānya etc. The Guṇas and the Alaṅkāras etc., cannot be the special features of a Kāvya, because in the absence of the Rasa these elements cannot make a composition 'Kāvya' where as the presence of Rasa makes it a 'Kāvya' even when the Guṇas are not there in it.

The importance of the Rasa in a Kāvya was recognised by the Ālaṅkārikas long ago. There is a significant statement in the *Agnipurāṇa* that though the dexterity (in expression) is seen mainly through out the Kāvya, it cannot be called Kāvya unless it possesses Rasa:

वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम् ।[2]

Viśvanātha classified the Poetic elements into two groups, Svarūpādhāyaka (those which are responsible for its very being) and Utkarṣādhāyaka (those which are responsible for the excellence). Rasa is the only element which is Svarūpādhāyaka whereas the other elements like the Guṇas give excellence to the Svarūpa. Rasa is Svarūpādhāyaka because it is the Asādhāraṇa-dharma of the Kāvya.

Having established the Rasa as the Kāvyātman on the basis of its being Svarūpādhāyaka, Viśvanātha refutes the views of those who accept Rīti and Dhvani as the Kāvyātman. The Rīti which is Saṅghaṭanārūpa (which consists of the arrangement of words) is like the structure of the body and how can it be the Svarūpādhāyaka of a Kāvya, he argues. That which is not the Svarūpādhāyaka cannot be Ātman:

यत्तु वामनेनोक्तं "रीतिरात्मा काव्यस्य" इति तन्न, रीतेः संघटनाविशेषत्वात्, संघटनायाश्चावयव संस्थानरूपत्वात्, आत्मनश्च तद्भिन्नत्वात् ।[3]

1. D.R. 1-7, 9
2. A.P. 336-33
3. S.D. Ist Pariccheda

Refuting the views of Ānandavardhana who accepts Dhvani as the Ātman Viśvanātha says that if all the three types of Dhvani are accepted as Ātman, individually, the Prahelikās etc., are also, where there may be Vastudhvani or Alaṅkāradhvani will have to be accepted as Kāvya. Even when the Rasa alone is accepted as the Ātman than all those which contain Vastudhvani and Alaṅkāradhvani would lose Kāvyatva. This problem is answered by Viśvanātha saying only those places of Vastudhvani and Alaṅkāradhvani which have even the slightest touch of Rasa would be accepted as Kāvya; otherwise even such bald statements like "Devadatta is going to the village" where it is understood through Dhvani that his servants follow him, will have to be accepted as Kāvya because the presence of the above Dhvani. Therefore it is necessary to call a work with the name 'Kāvya' that Rasa should be present in one form or the other. That is why he defines 'Kāvya' as the sentence having the Rasa as its Ātman:

वाक्यं रसात्मकं काव्यम् ।[१]

He explains the meaning of the word 'Ātman' as that element which, because of its being the essence, gives life to the Kāvya and without which no work can be accepted as 'Kāvya':

रस एवात्मा साररूपतया जीवनाधायको यस्य तेन विना काव्यत्वानङ्गीकारात् ।[२]

C. *Rasa as an element, responsible for the name 'Kāvya'*

A Kāvya deserves that name only because of the presence of the Rasa and that is the reason why the Rasa is called Kāvyātman. Therefore, there is a relation of Saṁjñā-saṁjñibhāva (name and name-giver) between the Kāvya and the Rasa. It is established by Ānandavardhana that the Dhvani, in predominance, is the Ātman of the Kāvya and he gives such Kāvya also the name 'Dhvani'; calling it a special type of Kāvya (Kāvyaviśeṣa):

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।
व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ॥[३]

1. S.D. 1.3
2. S.D. Ist Pariccheda
3. D.A. 1.13

Apart from the Kāvyaviśeṣa called 'Dhvani' a second type of the Kāvya, which is named Guṇībhūta-vyaṅgya is accepted by Ānandavardhana. Thus according to him, there are two types of the Kāvyas, one with Dhvani, predominant another with Dhvani, subordinate to something else. These two types of the Kāvyas are given the names 'Dhvani' and 'Guṇībhūtavyaṅgya' respectively.

प्रधानगुणभावाभ्यां व्यङ्ग्यस्यैवं व्यवस्थिते।
काव्ये उभे ततोऽन्यद्यत्तच्चित्रमित्यभिधीयते ॥[१]

Thus according to him there are two types of Kāvyas one 'Kāvyasāmānya' (a general type of Kāvya) and the other Kāvyaviśeṣa (a Kāvya of special type). In the first type it is enough of Vyaṅgya is present in one form or the other whereas in the second type, it should be predominant. Obviously it can get the name 'Dhvani' being a Kāvyaviśeṣa'. There is no possibility of the third type of the Kāvya where the touch of the Vyaṅgyārth (suggested sense) does not give beauty. "This is the great secret of the Kāvya the nature of which should be carefully examined and understood," says Ānandavardhana:

सर्वथा नास्त्येव हृदयहारिणः काव्यस्य स प्रकारः, यत्र प्रतीयमानार्थसंस्पर्शेन न सौभाग्यम्। तदिदं काव्यरहस्यं परममिति सूरिभिर्विभावनीयम्।[२]

Mahimabhaṭṭa the well-known opponent of the Dhvani theory does not accept the Dhvani as the Ātman of the Kāvya, because all those works which do not have Dhvani will have to be rejected as not being the Kāvyas. However how can the Guṇībhūta vyaṅgya be accepted as Kāvya when it is without the Ātman i.e. Dhvani? Ānandavardhana himself said that there is excessive beauty in the Guṇībhūtavyaṅgya:

प्रकारोऽन्यो गुणीभूतव्यङ्ग्यः काव्यस्य दृश्यते।
यत्र व्यङ्ग्यान्वये वाच्यचारुत्वं स्यात् प्रकर्षवत् ॥[३]

Though there is beauty in Guṇībhūtavyaṅgya it loses its Kāvyatva, because there is no Ātman (Dhvani) in it and it does not come under the Kāvyaviśeṣa category. If the

1. D.A. 3.41
2. D.A. Vṛtti 3.36
3. D.A. 3.34

Guṇībhūta-vyaṅgya also is to be accepted as the Kāvyātman because of the presence of the beauty; there is no need to give so much of importance to Dhvani terming it Kāvyātman and calling such Kāvya containing Dhvani as Kāvya-viśeṣa:

> यदि काव्ये गुणीभूतव्यङ्ग्येऽपीष्टैव चारुता ।
> प्रकर्षशालिनी तर्हि व्यर्थ एवादरो ध्वनौ ॥
> नहि काव्यात्मभूतस्य ध्वनेस्तत्रास्ति सम्भवः ।
> तेन निर्जीवितैवास्य स्यात् प्रकर्षे कथैव का ॥ [१]

Mahimabhaṭṭa's main objection here is against deciding the Kāvyātman on the basis of Viseṣatā (speciality). He argues that the element, however important it may be, cannot be called Kāvyātman unless it is capable of bringing all the types of Kāvya under its fold. According his theory the Kāvyātman has to be decided on the strength of the Saṁjñā-saṁjñi-sambandha. Only such element which alone is responsible for giving the name Kāvya to a composition should be accepted as the Kāvyātman and hence the Saṁjñin. As compared with the Vastu, Alaṅkāra, Guṇa, Vakrokti etc., Rasa is the only one which is all-comprehensive and is associated with all those which are called Kāvya:

> सम्भवापेक्षया चास्य ध्वनेः स्वरूपमात्रप्रतिपादनार्थत्वोपगमेऽन्येषामपि तद्वाक्यवर्त्तिनां पदवर्णसंख्यादीनां तदुपदर्शनप्रसङ्गो विशेषाभावादिति संज्ञासंज्ञिसम्बन्धव्युत्पत्तिमात्रफलमेतत् पर्यवस्यतीति न काव्यविशेष व्युत्पत्तिफलम् । [२]

Thus, to be the Saṁjñin of a Kāvya is the factor which is responsible for making something the Ātman of the Kāvya. The Kāvya does not deserve the Saṁjñā 'Kāvya' without the Rasa and there should be no controversy in accepting it as the Saṁjñin:

> काव्यस्यात्मनि संज्ञिनि रसादिरूपे न कस्याचिद्विमतिः ।
> संज्ञायां सा केवलमेषापि व्यक्त्ययोगतोऽस्य कुतः ॥ [३]

D. *Rasa is the highest goal of the Kāvya-Kalā*

Poetry is an art. The purpose of the art remains latent because if it is patent it reduces the value of the art. Yet the search for the purpose of the Poetry has been going on since

1. V.V. Saṁgraha karika 1.93, 94
2. V.V. P.I Vimarsa, P. 34
3. V.V. P. 22

the beginning of the literary criticism. The purpose of the Nāṭya has been elaborately discussed by Bharata, in his *Nāṭyaśāstra*. In a broaden way, the three Puruṣārthas, Dharma, Artha and Kāma are said to be purpose (Prayojana). Pleasure and fame are said to be the Prayojana of a Kāvya in some of the works dealing with the Kāvya. Mammaṭa has listed all the possible Prayojanas in the following Kārikā:

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ॥[१]

Of the six Prayojanas, mentioned here the fame and the gain of the wealth go to the Poet; the worldly knowledge and the sense of discretion between the good and bad go to the reader and the removal the evils and the enjoyment of the bliss go to both the Poet and the reader. The relative importance of these Prayojanas is explained by the author himself. He says that the immediate experience of the bliss is on the top of all the Prayojanas and is very important:

सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलित वेद्यान्तरमानन्दम् ।[२]

The phrase '*Sadyaḥ Paranirvṛti*' used in the Kārikā and the word Ānanda used in the Vṛtti refer to the state of Rasānubhūti. Thus the Rasa is said to be the highest purpose of the Kāvya. This is the important Prayojana because all the other Prayojanas like fame, gain of wealth etc., would ultimately result in the enjoyment of the Ānanda only. The well-known saying "Art is for arts sake" conveys the same idea that art is the source of pleasure. It is got from the Kāvya in the form of Rasa. Therefore it is quite appropriate to say that Ānanda is the highest Prayojana of the Kāvya.

The word 'Paranirvṛti' used in the Kārikā is understood by some scholars in the sense of the Brahmic bliss enjoyed in Mokṣa. According to them the Rasānubhūti is nothing but the Ātmānubhūti (experience of the Ātman) which is described as Svātma Parāmarśa (the contact with one's own self) by Ānandavardhana and approved to be so by Paṇḍitarāja Jagannātha quoting the Śruti "*Raso Vai saḥ*". The realisation of the soul (Ātmānubhūti) is considered to be the highest goal in the Indian philosophic tradition. This is the subject matter

1. K.P. 1.2
2. K.P. 1.2

that Anubhūti. Rasa also is described as different from the experience produced by the ordinary means of knowledge like the perception etc. It is also said to be different from the experience of the Yogins which does not require any means of knowledge like the Pratyakṣa. There will not be any other type of cognition also at that moment. That is why it is described as extraordinary and to be realised by one's own experience:

लौकिकप्रत्यक्षादिप्रमाणताटस्थ्यावबोधशालिमितयोगिज्ञानवेद्यान्तरसंस्पर्शरहितस्वात्ममात्रपर्यवसितपरिमितेतरयोगिसंवेदनविलक्षणलोकोत्तरस्वसंवेदनगोचर इति । १

The Rasa is established as the element of highest importance by Ānandavardhana also; but it was confined to that level only and is not raised to the level of the Ātmānubhūti. After Ānandavardhana, Bhaṭṭanāyaka has maintained it as superior to the experience of the Yogins who are engaged in attaining the Nirvikalpaka samādhi. The Rasa, according to him is worthy of the human pursuit not only in the Kāvya but also in the life in general. This is the sweet milk flowing out of the udders of cow of speech even without any effort on account of her love for the calves, the readers. How can it be compared with experience of the Yogins who suppress their minds by force?

वाग्धेनुर्दुग्धं एतं हि रसं यद् बालतृष्णया ।
तेन नास्य समः स स्याद्दुह्यते योगिभिर्हि यः ॥ २

Ānandavardhana calls the Rasa as the flow (Niṣyanda) of the speech (Sarasvatī) which is the indicator of the special type of the Pratibhā (intuitive power of mind) of the great Poets.

सरस्वती स्वादु तदर्थवस्तु निःष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम् ॥ ३

In view of the views expressed by the earlier writers seen above, it will be clear how Mammaṭa's reference to the bliss of the Rasānubhūti by the use of the phrase '*Sadyaḥpara nirvṛti*' is quite appropriate. To consider the Rasānubhūti as the highest goal is in accordance with the philosophic view point, also. The world is said to be full of miseries in the philosophic works. The

1. K. P. IV. Ullaasa
2. D.A. 1.6
3. D.A. 1.6

nirvṛti' is quite appropriate. To consider the Rasānubhūti as the highest goal is in accordance with the philosophic view point, also. The world is said to be full of miseries in the philosophic works. The removal of the misery itself is considered as the highest goal of life according to some Darśanas:

अथ त्रिविधदुःखात्यन्तनिवृत्तिरत्यन्तपुरुषार्थः ।[१]

The Kāvya also helps this in its own way to achieve this end, through the Rasānubhūti. It removes all the stresses and strains caused in the minds of the people by various affliction of the world, at least for a short time, and leads them to a state where they get Viśrānti, in the form of great peace. It is well said by Bharata:

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद् भविष्यति ॥[२]

There is a point in calling the Kāvyakalā as the highest goal. Every art in general contains Ramaṇīyatā (beauty). Whatever is conveyed by it must be beautiful only. Therefore, every element contained in and conveyed by the art of Poetry, such as the Guṇa and Vakrokti etc., should be beautiful only. But there is something which is the most beautiful and also is of secret nature, and that is the Rasa.

Though saying that the Artha (sense) in general, conveyed by a Kāvya is Ramaṇīya (charming) Paṇḍitarāja maintains that the Rasa is the most charming. In the context of explaining the five kinds of Dhvani based on Abhidhā and Lakṣaṇā he says that though all the kinds of the Dhvani are charming, Rasa is said to be the Kāvyātman because the Rasadhvani is the most charming:

एवं पञ्चात्मके ध्वनौ परमरमणीयतया रसध्वनेस्तस्यात्मा रसस्तावदभिधीयते ।[३]

The 'Saundarya' (beauty) is generally understood to be a thing, perceptible with the eyes. The words 'Ramaṇīyatā' and 'Saundarya' are synonymous. It would be improper to call the Rasa 'Sundara' because it is not seen with the eyes. The difference between 'Ramaṇīya' and 'Sundara' is this: The former is Yaugika (a word having an etymological meaning)

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1. S.S. 1
2. N.S. 1.114
3. R.G. P. 79

and so its Prakṛti (the basic stem) is understood by us; and as the latter is a Rūḍha-Pada with a conventionally fixed meaning, we are more familiar with it. This might be reason in Paṇḍitarāja Jagannātha's using the word 'Ramaṇīya' but not 'Sundara'. In spite of the efforts of some scholars no satisfactory etymological explanation of the meaning of the word 'Sundara' has come out so far. As I feel this must be originally 'Asundara' and changed as 'Sundara' by dropping the initial 'A' as in the words like 'Sura' and its meaning is "that which shakes or moves the Prāṇatattva (life force) of a person" according to the etymology—"*Asūn prāṇān dārayati kaṁpayati iti Asundaraḥ*" Therefore the word 'Sundara' appears to be more appropriate for denoting the charm, produced by the Kāvya. This is definitely appropriate with reference to the Rasānubhūti. Thus the Rasa is Paramasundara, highly moving, and it is the highest goal of the Kāvya Kalā. This is the secret of the Rasa being the Kāvyātman.

E. *Rasa as the easiest means for Jñāna (knowledge)*

There is a utilitarian aspect of the Kāvya according to which the Kāvya is the greatest invention for acquiring knowledge. As there is the gradual expansion of the knowledge, efforts also have been on for its propagation and the Kāvya is the easiest means, discovered, for achieving this purpose. This kind of effort can be seen in the history of Indian literature since the Vedic times. The Vedic Sūktas where there is a metaphorical presentation of the various powers and their actions in the form of different gods and goddesses are the best example for this effort. This is called "Ādhidaivikavidyā" (knowledge connected with the divine powers). When this process moves from the simplicity to complexity, new methods would naturally come into existence. There are certain indications, in the *Nāṭyaśāstra* to show that such principles are at work even regarding the development of the Nāṭya. As Bharata explains-people get instruction from the Nāṭya about what is Dharma, which would get name and fame for the men, how to increase one's span of life, and what is good and what is bad etc. One's knowledge also can be improved with the help of Nāṭya:

धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम् ।
लोकोपदेशजननं नाट्यमेतद्भविष्यति ॥[१]

"There is no such knowledge, or Silpa, or any branch of learning or the combination of all such things which is not found in the Nāṭya" declares Bharata"

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
नासौ योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते ॥[२]

As it appears, after the pronouncement of Bharata the Śāstric subjects began to be imparted through the Nāṭya and the practice of writing dramas like *Mudrārākṣasa* and *Mṛcchakaṭika* has become more and more popular. In course of time it was felt necessary by writers like Dhanañjaya that this trend should be checked. At the beginning of *Daśarūpaka*, he says, as though giving a caution to the dramatists, that the main purpose of the drama is only giving enjoyment; but if there are people who think that its purpose is only to give instruction, I can only offer my Namaskāra to them who are averse to the enjoyment:

आनन्दनिष्यन्दिषु रूपकेषु व्युत्पत्तिमात्रं फलमल्पबुद्धिः ।
योऽपीतिहासादिवदाह साधुस्तस्मै नमः स्वादुपराङ्मुखाय ॥[३]

It is Bhāmaha who is firm among the Ālaṅkārikas to state that is hearer while enjoying the Rasa in a Kāvya can also get instruction (Jñāna) from it. He says - "just as a person drinks the most pungent medicine after first tasting the sweet honey, so also a Śāstra becomes interesting when it is mixed with the Rasa in a Kāvya":

स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुज्यते ।
प्रथमालीढमधवः पिबन्ति कटुभेषजम् ॥[४]

The example of taking pungent medicine along with honey is first given by Aśvaghoṣa in *Saundarananda*. "The same the philosophical doctrine connected with the Buddhism which the great scholars have expounded in their works, I have introduced in this Kāvya so that even the dry philosophy may

1. N.S. 1.115
2. N.S. 1.116
3. D.R. 1.6
4. K.A. 5.3

be interesting even to the ordinary people like the pungent, medicine mixed with honey" says Aśvaghoṣa:

यन्मोक्षात्कृतमन्यदत्र हि मया तत्काव्यधर्मात्कृतम् ।
पातुं तिक्तमिवौषधं मधुयुतं हृद्यं कथं स्यादिति ॥[१]

We find this theory in its complete form, in the *Vyaktiviveka* of Mahimabhaṭṭa who calls the Kāvya and Nāṭya also a 'Śāstra' and accepts the teaching of what is to be done and what is to be avoided is their function like that of any other Śāstra. The aim of the Kāvya and the Śāstra is the same viz. acquiring knowledge and the sense of discretion. The only difference is of the Adhikārin (the qualified person). A person of rough nature and sharp intelligence is eligible for the study of the Śāstras; a man of tender heart and fine taste is interested in the Kāvyas:

सामान्येनोभयमपि च तत् शास्त्रवद्विधिनिषेधव्युत्पत्तिफलम् । केवलं व्युत्पाद्यजनजाड्य-तारतम्यापेक्षया काव्यनाट्यशास्त्ररूपोऽयमुपायमात्रभेदो न फलभेदः ॥[२]

In those days the children of the kings and the rich people were considered as tender-hearted (Sukumāra mati) and the ordinary people were considered as the Jaḍamatis (dull-witted). But as all of them were equally interested in music and dance the Kāvya was invented for their benefit so that they also would get the knowledge of the subjects connected with the Śāstras because even the difficult Śāstric topics presented in the Kāvya can be appreciated by them after tasting the Rasa, like the pungent medicine after tasting the honey or the jaggery. Thus the Rasānubhūti is only a means of making the difficult Śāstric topics easily understandable. The secret of Mahimabhaṭṭa's insistance on the predominance of Rasa in a Kāvya lies in this only that people would not be interested in the Kāvya in the absence of the Rasa and the purpose of the Kāvya i.e. imparting instruction would not be fulfilled:

काव्यारम्भस्य साफल्यमिच्छता तत्प्रवृत्तिनिबन्धनभावेनास्यरसात्मकत्वमवश्य-मुपगन्तव्यम् । अन्यथा प्रवृत्तिरेषां न स्यात् किमुत व्युत्पत्तिः ॥[३]

The Rasa is accepted as the Ātman of the Kāvya by Mahimabhaṭṭa because the main aim of acquiring knowledge is

1. S.N. 10.63
2. V.V. Ist Vimarśa
3. V.V. Ist Vimarśa

entirely dependent on the Rasa only. This view has been accepted by later writers like Mammaṭa and Viśvanātha. Saying that the Kāvya is like a beloved in giving instruction, Mammaṭa indicates that both the Kavi and the Sahṛdaya are eligible for it: Saying that the capacity for the extraordinary descriptions as the mark of a good poet, Mammaṭa has indicated this capacity consists of making the Kāvya replete with Rasa:

> शब्दार्थयोः गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यं लोकोत्तरवर्णनानिपुणकविकर्म तत् कान्तेव सरसतापादनेनाभिमुखीकृत्य रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोग कवेः सहृदयस्य च करोति इति सर्वथा तत्र यतनीयम् ॥[१]

According to Paṇḍitarāja Jagannātha there is no difference between the Brahmānanda and the extraordinary bliss produced by the Kāvya. The realisation of the Brahman and the Brahmānanda are the same in the Vedānta.The attainment of the Brahmic state is the highest goal of the human life. The Brahman (supreme being) known in the Vedānta and the consciousness of the individual are not two different entities. The consciousness is pervading through out the Brahmāṇḍa (the whole creation) and is present in every particle in it. The same is seen in the living beings. The Brahma-jñāna consists of the realisation of oneness between the all-pervading consciousness and the individual soul (the consciousness present in the individuals) and there would go no distinction 'I' and 'others' at that stage. The disappearance of the distinction of 'I' and 'others' is brought about, according to the Alaṅkāra Śāstra, through the universalisation of the Vibhāvadis. The experience of the Rasa of the Kāvya is a kind of experience of the individual soul. The Brahmic state may not be attained through this experience. Thus, the Kāvya-rasa is a means for the direct experience of the Ātmacaitanya which is called Sākṣibhāṣya by Paṇḍitarāja Jagannātha.

So far an attempt has been made to present the different view points regarding the Kavyātmatā of the Rasa. The purpose of this discussion is to present all the view points in one place though briefly.

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1. K.P. Vṛtti 1,2

SUPERNATURALNESS OF THE KĀVYA-RASA

The Varieties in the Kāvyānubhūti

On a careful examination of the Sanskrit Poetics we find that there is a possibility of three varieties in the experience, produced by the Kāvya. The first type of experience produced by the Kāvya which is charming and fills the mind of the Sahṛdaya with the sense of wonder is result of an element called Ātman in the Kāvya. A peculiar of type of wonder is produced in the heart of the Sahṛdaya by the Alaṅkāras like Anuprāsa, Yamaka, Upamā, Rūpaka and Dīpaka. Thus charm is produced by the elements like the use of the same and Similar vowels and consonants, the pronomasia (Śleṣa) connected with the words and the meanings, similarity (Sādṛśya), an apparent incongruity (Virodha) super imposition (Āropa) and concealment of an object by another object (Adhyavasāya) etc. which are taken as the bases of the classification of Alaṅkāras. Any Alaṅkāra whether it is bases on Sādṛśya or Virodha can only tickle the mind of a reader buy it cannot produce deep impression (in his mind). That is why only the capacity to produce wonder is said to be the essence of the Alaṅkāra:

रसस्याङ्गं विभावाद्याः साक्षान्निष्पादकत्वतः ।
तद्वैचित्र्योक्तिवपुषोऽलङ्कारास्तु तदाश्रयाः ॥[1]

The second type of the experience produced by the Kāvya is that of the Vastu. This experience adds something new to our knowledge. It is called Vastu because a picture of an object or an idea connected with it is produced in our mind. What is Vastu is clearly explained in the Dhvanisiddhānta. According to Mammaṭa there is no charm in it. "*Avicitram vastumātram*" The Vastu is connected with the incidents described in the Kāvya. It is therefore used, later on, in the sense of the subject matter (Kathāvastu) of a Kāvya.

The third type of the experience produced by the Kāvya is the Rasa which is nothing but the direct experience of the

1. V.V. 2.76

Kāvyārtha.The first and the second varieties of the experience produced by the Kāvya make the reader or the spectator delighted and informed of something respectively whereas the third variety, i.e. the Rasa is the direct enjoyment of the Kāvyārtha. Bharata has maintained that the Rasa is so called because it is relished:

अत्राह रस इति कः पदार्थः ? उच्यते आस्वाद्यत्वात् ।[१]

It is said in a Kārikā which is, perhaps, quoted from the *Kāvyakautuka* , a work of Bhaṭṭatauta, which is not extant now, by Abhinavagupta in *Abhinavabhāratī* and by Mahimabhaṭṭa, that the Rasa is the experience in the form of relish of the Kāvyārtha which is suggested or made as an object of one's own experience by the use of the Bhāvas:

भावसंयोजनाव्यङ्ग्यपरिसंवित्तिगोचरः ।
आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते ॥[२]

The Uniqueness of the Rasānubhūti:

There is a possibility of many controversies about the nature of the relish of the Rasa which is the Kāvyārtha. Of course, the experience of every object would have its own peculiarity; but all types of the experience may be classified under two headings, i. Anukūlavedanīya (that which is felt as favourable to oneself) and ii. Pratikūlavedanīya (that which is felt as unfavourable), the former being Sukha (pleasure) and latter Duḥkha (misery). Now the question about the Rasa is whether it is Anukūlavedanīya or Anukūlavedanīya and Pratikūlavedanīya both. No body would say that the Rasānubhūti causes misery only; and so only the question whether it produces pleasures only or both pleasure and pain remains. Even according to those who opine that the Kāvya consists of the expression of the Śoka (deep anguish) accumulated in the mind of the Poet, the experience of the spectators or the readers cannot be Duḥkhātmaka (miserable) only. The Kāvya in general is said to be the source of the pleasure of the Sahṛdayas even by Ānandavardhana who has declared "*Śokaḥ ślokatvamāgataḥ*" (the Śoka has turned into

1. N.S. 288
2. A.B. P.277 and V.V P. 12

Śloka). Taking the word 'Ādi' in "*Harṣādīṁśca adhigacchanti*" used in the *Nāṭyaśāstra* in the context of the Rasa, as including the Śoka (distress) and Viṣāda (sadness) etc., some commentators have opined that the Rasānubhūti would be in the form of distress and sadness also. There are other commentators who feel that the correct reading is "*Harṣāṁśca adhigacchanti*":

> अन्ये त्वादिशब्देन शोकादीनामत्र सङ्ग्रहः। स च न युक्तः। सामाजिकानां हि हर्षैकफलं नाट्यं न शोकादिफलम्। तथात्वे निमित्ताभावात्तत्परिहारप्रसङ्गाच्चेति मन्यमाना हर्षांश्चादिगच्छन्तीति पठन्ति।[1]

If the Śoka and Viṣāda etc., are to be included along with Harṣa in the Rasānubhūti, it will have to be accepted that it (Rasānubhūti) consists of both Sukha and Duḥkha. But Abhinavagupta does not accept the presence of Duḥkha in the Rasānubhūti. There would be a contact with one's own consciousness which is nothing but the bliss, at the time of the Rasānubhūti. When such is the case, where is the possibility of the presence of Duḥkha at that state; argues Abhinavagupta. The purpose of rousing the impressions like Rati and Śoka etc., is only to bring about this contact with the consciousness. All the actions like the Abhinaya have their use only in brining about this result.

> अस्मन्मते संवेदनमेवानन्दघनमास्वाद्यते। तत्र का दुःखाशङ्का। केवलं तस्यैव चित्रताकरणे रतिशोकादिवासनाव्यापारः। तदुद्बोधने चाभिनयादिव्यापारः।[2]

The Rasa is said to be Prītyātmaka (of the form of Prīti) by Bhaṭṭatauta, the teacher of Abhinavagupta in Poetics. Ānandavardhana calls it Prahlādanātmaka (being in the form of delight). But it is said to be the Ānanda itself by Abhinavagupta. Here there is a need to know the difference among Ānanda, Prīti and Sukha. The Āhalāda of Ānandavardhana and the Prīti of Bhaṭṭatauta can be included under Sukha because they are Anukūlavedanīya (felt as favourable). The enjoyment of the Sukha is not beyond the sensual experience, because when an object cognised by the senses is found as favourable it (the cognition of the

1. A.B. P. 289
2. A.B. P. 292

favourable) is called Sukha. The Ānandānubhava (the experience of the Ānanda) is entirely different from this because it is an experience not produced by the senses but produced directly by the mind. At that state, the senses become inactive having lost their contact with the objects. Therefore the Ānandānubhūti cannot be the same as the Sukhānubhūti. When it is accepted that the Rasānubhūti is a kind of self-realisation there is no scope for the controversy whether it consists of Sukha only or both the Sukha and Duḥkha. It is not out of the context if we quote here, a verse from the *Uttararāmacarita* in which Rāma says that it is not possible for him to say definitely whether the peculiar experience which he has got from the touch of Sītā is Sukhātmaka or Duḥkhātmaka, because an experience can be decided in either way if it is produced by the objects and felt as favourable (Anukūla) or unfavourable (Pratikūla). All the objects, whether favourable or unfavourable are secured only by the senses, because the Viṣayas (objects) or in the form of the sound, touch, form, taste and smell which are received by the senses. But, here, the senses of Rāma have become inactive and incapable of performing their respective functions, because the mind, their lord, is so deeply effected that its impact is felt on the soul:

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च सम्मीलयति च ॥[१]

The Supernaturalness of Rasānubhūti

A. *Bharata's evidence*

Such epithets like Alaukika (extraordinary) Anirvacanīya (indescribable) or Lokottara (supernatural) for the Rasa are nowhere used in the *Nāṭyaśāstra*. In the whole of the *Nāṭyaśāstra* we do not come across such statements which can be interpreted as maintaining that the Rasa is supernatural. This theory of the supernaturalness of the Rasa is found in the

1. U.R.C. 1.35

later works in two different forms - the supernaturalness of the Vibhāvādi and that of the Rasa. The Bhāvas are discussed in the seventh Adhyāya of the *Nāṭyaśāstra* but there is no mention of their being Lokottara (supernatural). On the contrary, they are said to be well-known as part of the human nature (Lokasvabhāva saṁsiddha) and as being in the accordance with the human activity (Lokayātrānugāmin). Explaining the etymology of the word 'Bhāva', it is said that as it is well-known in the world, that which is brought into existence (Bhāvita) or impressed (Vāsita) or made (Kṛta) is called Bhāva:

भू इति करणे धातुस्तथा च भावितं वासितं कृतमित्यनर्थान्तरम् । लोकेऽपि च प्रसिद्धम् ।

Later on it is said, in the same Adhyāya, that as the Vibhāvas and the Anubhāvas etc., are well-known in the world, no elaborate discussion is attempted here:

लोकस्वभाव संसिद्धा लोकयात्रानुगामिनः ।
अनुभावा विभावाश्च ज्ञेयास्त्वभिनये बुधैः ।[१]

While explaining the nature of Nāṭya it is clearly stated by Bharata that the nature of the world (Lokasvabhāva) i.e. the human life, contains both Sukha and Duḥkha and the same is called Nāṭya when it is presented through Abhinaya (the four fold action on the stage). Therefore, the experience, produced by the Nāṭya and Kāvya is a kind of the experience of the human nature only:

योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः ।
सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते ॥[२]

Thus the experience produced by the Kāvya and the experience of the Rasa are, according to Bharata, just the experience like any other worldly experience. In the entire *Nāṭyaśāstra* no epithets like 'Alaukika', 'Lokottara' or 'Anirvacanīya' are used referring to the Rasa. On the contrary the Rasānubhūti is compared with the mental happiness produced by eating different types of food. In view of the above discussion, it can be definitely said that the theory of the Rasa being Alaukika (supernatural experience) is not at all known to the *Nāṭyaśāstra* and it is introduced by the later writers.

1. N.S. 7.6
2. N.S. 1.119

B. *Ānandavardhana*

After the *Nāṭyaśāstra*, Ānandavardhana's *Dhvanyāloka* occupies a very important position as a work on Poetics which deals with the Rasa theory in detail under the purview of Dhvani-theory. The Rasa was discussed only incidentally in works earlier than *Dhvanyāloka*. Therefore there is no need to examine those works to decide the question whether the Rasa is Alaukika or otherwise. As is clear from *Dhvanyāloka*, that Ānandavardhana has never entered into the controversy regarding the Laukikatā or Alaukikatā (being of mundane character or otherwise) of the Rasa. He declares, at the very beginning of *Dhvanyāloka*, the importance of the suggested sense and has praised the extraordinary (Alokasāmānya) intellectual power (Pratibhā) which is responsible for the flow of such special type of sense, in a Kāvya.

सरस्वती स्वादु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम् ॥[१]

There is a possibility of an indication of the Alaukikatā of the Rasa if the word 'Alokasāmānyaṁ' in the above verse is taken, along with the word 'Svādu', as the adjective of the 'Arthavastu' because in view of the phrases "*Kāvyasya ātmā sa evārthaḥ*" and '*Śokaḥ ślokatvamāgataḥ*' in the immediately preceding Kārikā, the word 'Tadarthavastu' used in the above Kārikā along with the adjective 'Svādu' refers only to the Rasa. But this word 'Alokasāmānya' is connected by Ānandavardhana himself with the word 'Pratibhāviśeṣa' as an adjective while explaining the meaning of the above Kārikā:

तद्वस्तुतत्वं निष्यन्दमाना महतां कवीनां भारती अलोकसामान्यं प्रतिभाविशेषं परिस्फुरन्तमभिव्यनक्ति ।[२]

Therefore the meaning of the Kārikā would be that the Pratibhā of the Poet, which is responsible for the creation of a Kāvya, replete with Rasa, is not commonly found everywhere and it is a rare quality of a Poet. According to Abhinavagupta, Pratibhā is the genius of the Poet who can create new things and it purifies the minds of the readers by

1. D.A. 1.6
2. Ibid.

the upsurge of the Rasa and makes them enjoy the aesthetic beauty.

In another place Ānandavardhana refutes the views of those people who maintain that the Dhvani is Anirvacanīya (undefinable) because it can be known only by the Sahṛdayas. If the Dhvani is said to be Anirvacanīya even after it is defined in its general nature and in its particular aspects, anything in the world would be said Anirvacanīya, says Ānandavardhana:

येऽपि सहृदयहृदयसंवेद्यमनाख्येयमेव ध्वनेरात्मानमाम्नासिषुस्तेऽपि न परीक्ष्यवादिनः। यत उक्तया नीत्या वक्ष्यमाणया च ध्वनेः सामान्य विशेष लक्षणे प्रतिपादितेऽपि यद्यनाख्येयत्वं तत्सर्वेषामेव वस्तूनां तत्प्रसक्तम्।[1]

As is clear from the above citations, Ānandavardhana is not of the view that the Rasānubhūti is something supernatural. Following the tradition of Bharata he takes it as an experience based on many other experiences.

C. *Bhaṭṭanāyaka*

Bhaṭṭanāyaka is the first rhetorician who accepts the Rasa as a peculiar experience entirely different from all the other types of the experiences. The work of Bhaṭṭanāyaka called *Darpaṇa*, *Hṛdayadarpaṇa* or *Sahṛdayadarpaṇa* has not come down to us. It is also not clear whether it is an independent work on Alaṅkāraśāstra or a commentary on *Dhvnyāloka* written to criticise the same. A large number of sentences is quoted from this work by Abhinavagupta in his commentaries. *Abhinavabhāratī* and *Dhvnyālokalocana* .

While commenting on the verse "Sarasvatī svādu" etc., Abhinavagupta explains the meaning of the word 'Niṣyandamānā' as "pouring down the Rasa of Ānanda by herself". In support of this meaning he quotes a Kārikā of Bhaṭṭanāyaka perhaps from his "*Hṛdayadarpaṇa* ". Here the Kāvya is described as a milch-cow and the Rasa as the milk. The cow, on account of her great affection for the calves of the Sahṛdayas, pours down the milk by herself. The taste of that milk is entirely different from the taste of all the other worldly objects and gives Ānanda which is greater than that of the Yogins:

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1. D.A. 1.19

वाग्धेनुर्दुग्ध एतं हि रसं यद्बालतृष्णया ।
तेन नास्य समः स स्याद्दुह्यते योगिभिर्हि यः ॥[1]

While commenting on the Rasa-sūtra of Bharata. Bhaṭṭanāyaka says that Rasa does not appear (Pratīta), or is not produced or is not revealed (Abhivyañjita). The appearance (or the experience) can be of the one which is in oneself (Svagatapratīti) or in somebody else (Taṭasthagata Pratīti) but it (Rasapratīti) cannot be either. Svagatapratīti means the experience of the one which is in himself. For example, the Bhāvas which are roused in the mind of the Sahṛdaya on witnessing a drama like *Śākuntalam* are not experienced as their own Bhāvas; because in such case, in the context of Karuṇa there can be no experience of Ānanda. Moreover, it is not possible to take the persons like Sītā; the Anubhāvas of the Rati etc., as their own Kāntās (beloveds). It is not correct to contend that the Rasānubhūti is brought about by describing or presenting on the stage after establishing identity with the characters because it is not possible to have the sense of identity with the gods so long as one is conscious of his inability to do such actions like crossing of the ocean etc. The Rasapratīti cannot be the Smṛti (recollection) also; because Smṛti is possible of the things which were the objects of the earlier cognition produced by their contact with senses. There is no question of the Rasa being the object of sensual perception. The Rasa cannot be accepted as an object, known through the Śabda or the Anumāna (inference); because in such case there can be no direct experience of the Rasa. Therefore the first alternative i.e. Rasa pratīti is untenable. The second alternative that the Rasa is produced, also does not stand scrutiny because producing only a thing which did not exist earlier is possible; but the Rasa is always existing, in the form of Sthāyibhāva, in the minds of the Sahṛdayas. The theory that the Rasa is revealed (Abhivyañjita) is also not correct because if it is accepted that the Bhāvas like the Rati which are latent are revealed as the Rasas; there will be gradation in the Rasa-experience depending upon the degree of intensity of the revealing agents. Thus the Rasa cannot be included under any one of these three types of the well-known methods, Pratīti,

1. D.A.L. 1.6

Utpatti and Abhivyakti; and so it should be accepted as Alaukika. In the context of the Rasaniṣpatti, Bhaṭṭanāyaka introduced a special function Sādhāraṇīkaraṇa which was accepted by all the rhetoricians after him. This Sādhāraṇīkaraṇa is responsible for the realisation which is different from the sensual cognition and recollection etc. and it is responsible for its being Alaukika also.

The third reason for the Rasa to be called Alaukika is the function Bhojakatva which raises the Rasa to the level of Brahmānanda. The realisation of Brahmānanda which is possible only in the Nirvikalpaka samādhi can never be an ordinary mundane experience.

D. *Bhaṭṭatauta*

Bhaṭṭatauta, in his work *Kāvyakautuka* , which is now lost to us, refutes the theory that the Rasa is an imitation and maintains that it is Lokottara (supernatural) saying that the mind of a Sahṛdaya merges in it (Rasa) as it were and the recapitulation — "I have the experience of the Ratyādi" suppresses all the other experiences. There is no experience like the perception at that moment. Therefore the Rasa cannot be an imitation it is only a supernatural experience:

> काव्ये तु गुणालङ्कारमनोहरशब्दार्थशरीरे लोकोत्तररसप्राणके हृदयसंवादवशात् निमग्नाकारिका तावद्भवति चित्तवृत्तिः। किन्तु सर्वस्य प्रत्यक्षसाक्षात्कारकल्पा तत्र न धीरुदेति।[१]

E. *Abhinavagupta*

It is only Abhinavagupta who has established in a systematic manner, the Rasa experience is supernatural. On a close and psychological examination of the Rasa experience, we come across certain points which can find a proper justification only when it is accepted that the Rasa is not Laukika (ordinary experience) says Abhinavagupta According to him:–

1. Among the experiences produced by the Kāvya, it is only the Rasa which cannot be produced by the words directly as a Vācyārtha. But the Vastu and the Alaṅkāras, which are also conveyed by the Kāvya are of different nature because they can at times be Vācya and at times Vyaṅgya (suggested)

1. N.S., A.B. Ist part, P. 36

and therefore there can be no doubt about their being Laukika. An element which can never be Vācya (conveyed directly by words) should be accepted as supernatural only.

2. Thought the happiness which the father gets on hearing the words "*Putraste jātaḥ*" (you are blessed with a son) is also not Vācya it cannot be called Alaukika because it is natural experience., bound to be produced by such statements. But the same is not the case with the Rasa; because there is no certainty of the Rasānubhūti even after the Sādhāraṇīkaraṇa of the Vibhāvas etc., on account of the presence of something like the impropriety etc., which stands in the way of Rasānubhūti.

Here the happiness caused by the birth of the son is given by way of an example in order to include all the Sthāyibhāvas like Rati. Abhinavagupta wants to stress on the point that the Rasa is not identical with the Sthāyibhāvas but it is an element entirely different from them. By mentioning the happiness caused by the birth of the son, it is intended to include things like meeting the dear persons, receiving an honour and praise, victory, hunting and gambling which should not be taken as mere things or happenings but as the causes of happiness which is experienced by the mind like the Rasa.

To put it in clear terms - the experiences of the happiness etc., produced by the causes like the birth of the son are of fixed nature and so being Kāryas wherever there are causes, they are bound to be produced. But the Rasa cannot be placed in the category of a Kārya. If it is called Kārya, the Vibhāvādi have to be accepted as its Kāraṇa as those are the things invariably present before the Rasānubhūti. There are three kinds of Kāraṇa, Samavāyi Kāraṇa (consequent cause), Asamavāyikāraṇa (non-consequent cause) and Nimittakāraṇa (efficient cause). But the definition of none of these three types of the cause is applicable in the case of the Vibhāvādi with reference to Rasa as a Kārya. The Vibhāvādi is not a dravya which can undergo change and turn into a Rasa and so they cannot be the Samavāyikāraṇa. The clay is the Samavāyikāraṇa of the pot because it assumes the form of a pot after undergoing certain changes. The Vibhāvādi do not assume the form of Rasa after undergoing changes, but they only suggest it (Rasa).

It may be contended that as the Sthāyibhāva, being intensified by the Vibhāvādi turns into Rasa, it can be taken as the Samavāyikāraṇa and that being thus connected with its cause, i.e. the Sthāyibhāva, the Kārya i.e. the Rasa, is Siddha svabhāva (existing) only. But this contention is not correct; because the Sthāyibhāva is only increased or intensified by the Vibhāvādi and no new object is being produced like a pot out of the clay. The increase or decrease do not involve Kāryakāraṇabhāva (the relation of one being the product and another the cause). When the bud blossoms into a flower, the flower is not said to be the Kārya of the bud; it is only its nature. Similarly if the Sthāyibhāva gets intensified to be fit for enjoyment; it is only its nature. Just as a bud is no more called 'bud' after it blossoms into a flower, so also the Sthāyibhāva which has developed into Rasa is not called 'Sthāyibhāva'.

The Vibhāvādi cannot be even the Asamavāyikāraṇa of the Rasa, because only one which is connected with the Samavāyikāraṇa of a Kārya can be its Asamavāyikāraṇa and as is seen above the Rasa has no Samavāyikāraṇa at all. They cannot be its Nimittakāraṇa also only such Kāraṇa which does not perish even after the Kārya perishes is called the Nimittakāraṇa. But the relation between the Vibhāvādi and the Rasa is such that the Rasa disappears the moment the Vibhāvādi ceases to exist as it is the common experience of every one. That is why the Rasa is said 'Vibhāvādijīvitāvadhi' (lasting as long as the Vibhāvādi exist). The mental modifications (Cittavṛtti) like the happiness caused by the birth of the son etc., are produced by the causes like the use of the words. Therefore they last for a long time. But the Rasānubhūti is of entirely different nature and that is the reason why it is described with words 'Alaukika', 'Lokottara' and 'Brahmānanda sahodara' etc.

3. The Cittavṛtti which is produced in a spectator or a reader by the Vibhāvas etc., is not similar to the one produced in the listener on hearing the news of the son's birth or of his getting the unexpected first class in the examination; because in the case of the former, apart from producing a peculiar Cittavṛtti through the Śabda the function (Vyāpāra) of suggesting some sense also is at work:

विभावाद्यर्थोऽपि न पुत्रजन्महर्षन्यायेन तां चित्तवृत्तिं जनयतीति जननातिरिक्तोऽर्थस्यापि व्यापारो ध्वननमेवोच्यते।[1]

4. Another reason for the peculiarity of the Rasānubhava as compared with the happiness caused by the birth of a son and the success in the examination etc. is that the use of words is unavoidable in the latter whereas it is not only unnecessary but also is a hindrance in the former whether it is used referring the Rasas, the Sthāyibhāvas, or the Sañcārībhāvas.

5. The very important special feature of the Rasānubhūti is the relish of one's own consciousness associated with the Kāvyārtha (like the Rati etc.), involved in it. In the Rasānubhūti, there is the experience of one's own self along with the Vāsanās (impressions) of the Cittavṛtti produced by the Vibhāvas and the Anubhāvas. Here it is not the Cittavṛtti alone which is experienced, but also the consciousness associated with the Rati etc., is experienced which should be called Alaukika because it suppresses all the other experiences connected with the world:

अनुभावविभावबोधनोत्तरमेव तन्मयीभवनयुक्त्या तद्विभावानुभावोचितचित्तवृत्तिवासनानुरञ्जितस्वसंविदानन्दचर्वणागोचरोऽर्थो रसात्मा स्फुरत्येवाभिलापचिन्तौत्सुक्यनिद्राधृतिग्लान्यालस्यश्रमस्मृतिवितर्कादिशब्दाभावेऽपि।[2]

Abhinavagupta does not have any doubt about Rasa being Alaukika. The Pramāṇas (the means of knowledge) like the Pratyakṣa (perception) have no jurisdiction over the Rasa. Only the Vyāpāra (function) of the Vibhāvas etc., has the capacity to produce the Rasānubhūti. This is an experience which can not be produced by the Pramāṇas like the Pratyakṣa. It is different from the Yaugika Pratyakṣa (yogic knowledge) in which the Pramāṇas like the Pratyakṣa have no any function. There are two kinds of the yogic cognition – Mita (of limited scope) and Parimitetara (with no limitations). A Mitayogin will be having the cognition of himself and also of other objects whereas the experience of the Parimitetarayogin is in the form of the realisation of the pure

1. D.A.L. 1.4
2. D.A.L. 1.4

consciousness analloyed with the cognition of any other objects. The Rasānubhūti is different from the experience of the Mitayogin. Because the latter consists of the cognition of himself and also of other objects whereas the former is devoid of the cognition of any other objects. As it is associated with the impressions of the Ratyādi, it is different from the experience of the Parimitetara yogin also, which is pure being unalloyed by the cognition of any external object. Therefore the Vyāpara of the Vibhāvas etc., which brings about the Carvaṇā (relish) and the Relish i.e. the Rasa should be accepted as Alaukika only.[1]

F. *Mahimabhaṭṭa*

Mahimabhaṭṭa has his own arguments regarding the Rasa being of extraordinary nature (Alaukika). He accepts the Rasa only as a Vastu (object); he does not accept it as the experience of one's own consciousness (Ātmānubhava) or as being akin to the Brahmānanda. He does not even use the word 'Ānanda' for the Rasānubhūti. He accepts it as consisting of the enjoyment of happiness, caused by the experience of an object (Vastu) connected with this world (Laukika). He himself raises a question–why a spectator gets the happiness when the Bhāvas like Rati, connected with the life (Laukika) are presented by a Kāvya, because there is no fundamental difference between the Loka (life) and the Kāvya; because only those things which are known in the day to day life as the effects (Kārya) and the auxiliary causes (Sahakāri kāraṇas) are being presented, in a Kāvya, as the Vibhāvas etc., which indicate the emotions like the Rati which appear and disappear in the minds of the persons and are the objects of common experience. Therefore what is the speciality of the Kāvya which alone produces the Rasāsvāda which is not produced by anything else in the world?[2]

In reply to this question, it is maintained by Mahimabhaṭṭa that the Rasāsvāda is produced when the Vibhāvas etc., are presented only through the Kāvya, and it is experienced only by the Sahṛdayas. This is the inherent nature of the objects that the same objects which produce pleasure or pain or insensibility when they are directly seen in the day to day life,

1. A.B. Part I. P. 284-85
2. V.V. Ist Vimarsa P. 12

produce only happiness when they are presented by a Kāvya. The inherent nature of an object (Vastusvabhāva) can neither be established or rejected through the discussions and arguments:

यत्र विभावादिमुखेन भावानामवगमस्तत्रैव सहृदयैकसंवेद्यो रसास्वादोदय इति वस्तुस्वभाव एवायम् । न पर्यनुयोगपदवीमवतरति प्रामाणिकानाम् ।[१]

Mahimabhaṭṭa is the supporter of Śrī Śaṅkuka's theory that the Rasa is Anumeya (is inferred) and the Vibhāvas, Anubhāvas and Vyabhicārībhāvas are the Hetu (the reason; middle term). But the inference of the Rasa is not like the inference of fire with the help of the smoke, because in the letter, the fire that is inferred does not burn the inferer whereas in the former case, the Rati etc., which are inferred give pleasure, as the Rasa, to the inferer. That is the reason why this Anumāna is said to be of different type from the other Anumānas. Therefore the Rasānubhūti is to be accepted as Alaukika and the general Kārya-Kāraṇa-bhāva (the relation of one being Kārya and another being Kāraṇa) does not apply here. In the day to day life all the objects do not produce Sukha only and the Anumāna also does not result in enjoyment. But all this happens in the Kāvya and this is what is meant by the Lokottaratā of the Kāvya. According to Mahimabhaṭṭa the same objects which are seen in the world become the source of joy and absorption for the spectator when they are presented through a Kāvya. Therefore, the experience of those objects through the Kāvya is more powerful than their direct perception:

कविशक्त्यर्पिता भावास्तनमयीभावयुक्तितः ।
यथा स्फुरन्त्यमी काव्यान्न तथाध्यक्षतः किल ॥[२]

G. *Bhoja*

Bhoja has his own peculiar views on the supernaturalness on the Rasa. Though he did not discuss on this point elaborately, he has clearly expressed his opinion. He has only reacted against the views of the earlier writers who accepted that the Rasa is supernatural without advancing any theory of his own on this point. According to him, behind every effort of producing a literary work there are invariably

1. V.V. P. 12
2. V.V. P. 14

two factors the desire to get pleasure and the hope to win the name and fame. Therefore when a Poet engages himself in writing a Poem for pleasure and fame, to call it Alaukika is to make his effort fruitless. As the Kāvya- rasa is enjoyed by everybody in the world (Loka), there is no sense in calling it Alaukika. It is also not proper to make the efforts of the Poet fruitless:

समस्तलोकरञ्जकमित्यनेन अलौकिकतां परिहरन् कीर्तिप्रीतिनिबंधनस्य प्रबन्धस्य लोके प्रतिष्ठया कवेः प्रयासवैयर्थ्यमपाकरोति ।[1]

As it is clear from the above remarks, Bhoja is against the theory of the supernaturalness of the Rasa as accepted by his predecessor Bhaṭṭanāyaka. Let alone having a long discussion on this point, he is against even the use of the word 'Alaukika'.

H. *Mammaṭa*

Mammaṭa did not express the views of his own on the supernaturalness of the Rasa. While presenting the views of Abhinavagupta in the context of his commentary on the Rasasūtra, he has used the word 'Alaukika' referring to the Vibhāvādi and the Rasa. He has quoted the views of Abhinavagupta on Rasa briefly and in a systematic manner, in his work *Kāvya Prakāśa.* The Vibhāvas etc., are called Alaukika because they are presented in a Kāvya. The same objects which are called, in ordinary life, 'Kāraṇa' (cause), 'Kārya' (effect) and 'Sahakārin' (auxiliary cause) are given the names— 'Vibhāva', 'Anubhāva' and 'Vybhicāribhāva' respectively in the Kāvya. They are given these names in a Kāvya because they make the Sahṛdayas contemplate on them though they do not, really exist, being merely described in a Kāvya. In the day to day life no contemplation on an object is possible unless it exists; but is possible only in a Kāvya. Therefore there is nothing wrong in calling them 'Alaukika' indicating their special status in the Kāvya.

The following arguments are given regarding the supernaturalness of the Rasa: The Rasa is not a Kārya (an effect or product) because it is not possible to establish that Vibhāvādi is the Kāraṇa (cause); and no Kārya can come into existence without Kārṇa. Another reason for the Rasa not being a Kārya is that the Rasa is nothing but the

1. Sṛṅgāra Prakāśa P. 472

enjoyment of the Sthāyibhāvas like the Rati which are latent in the minds of the Sahṛdayas. Only such thing which does not exist earlier, and newly produced is called 'Kārya'. It is also not Jñāpya i.e. already existing and to be revealed because it is suggested by the Vibhāvādi, and the state of relish only is the Rasa. It may be argued, as everything in the word should either be Kārya or Jñāpya, how can the Rasa be said to be neither Kārya or Jñāpya? In reply to this argument it is said that this is the very reason for calling the Rasa 'Alaukika':

स च न कार्यः विभावादिविनाशेऽपि तस्य संभवप्रसङ्गात्। नापि ज्ञाप्यः सिद्धस्य तस्यासंभवात्। अपितु विभावादिभिर्व्यञ्जितश्चर्वणीयः। कारकज्ञापकाभ्यामन्यत्क्व दृष्टमिति चेत्। न क्वचिद्दृष्टमित्यलौकिक- सिद्धेर्भूषणमेतन्न दूषणम् ॥[1]

The supernaturalness of the Rasa is supported by another reason with reference to the Pramāṇa with the help of which it is cognised. The Rasa has to be cognised through the Pratyakṣa which is of two types - Nirvikalpaka and Savikalpaka. The perception which does not reflect the Jāti (species) etc., of an object is called Nirvikalpaka and the one which reflects them is Savikalpaka. If the Rasa is to be cognised by the Pratyakṣa Pramāṇa it (Pratyakṣa) should be either Nirvikalpaka or Savikalpaka. It is not Nirvikalpaka because the Vibhāvas etc. are also reflecting in it. It cannot be declared, on this basis, Savikalpaka even, as it has its existence as one's own experience. A Sahṛdaya gets only its blissful experience, but he is not able to describe what kind of experience the Rasānubhava is. Thus it is of double nature (Ubhayātmaka) because it is both Nirvikalpa and Savikalpa. This is the reason why it is called Alaukika, because unlike any other cognition in the world (life) it is neither Nirvikalpaka nor Savikalpaka but Ubhayātmaka:

तद् ग्राहकं च प्रमाणं न निर्विकल्पकम्। विभावादिपरामर्शप्रधानत्वात्। नापि सविकल्पकम्। चर्व्यमाणस्यालौकिकानन्दमयस्य तस्य स्वसंवेदनसिद्धत्वात्। उभयाभावस्वरूपस्य चोभयात्मकत्वमपि पूर्ववल्लोकोत्तरतामेव गमयति।[2]

All the arguments, advanced by Mammaṭa, in support of the Rasa being Alaukika are taken from Abhinavagupta. The Rasa is said to be Alaukika, according to these arguments,

1. K.P. IV Ullasa
2. K.P. IV Ullasa

because it is neither Kārya nor Jñāpya. But the nature of the Kārya-Kāraṇa-bhāva (the relation of one being the effect and another the cause) and the Jñāpya- Jñāpaka-bhāva (the relation of the indicated and the indicator) as shown here is only one sided. There are other aspects also for which there are many examples in the common life. There are things which are accepted as Kārya (produced) though the Kārya-Kāraṇa-bhāva does not fit in properly. Nobody can deny the fact that the experience, i.e. the Rasa, is produced. How can we deny this fact even if it is not possible to maintain the Vibhāvādi as the cause? We may have, therefore, to find a different definition of the Kāraṇa. The definition given by the Mīmāṁsakas may be applied here. According to them "Kāraṇaṁ is the one with which there is Anvaya-vyatireka-bhāva (positive and negative assertion) between the objects: *kāryānukṛtānvaya vyatireki kāraṇam.* Ānandavardhana explained the Vyañjanīyatā of the Rasādi by applying Ghaṭa-Pradīpanyāya and accepted simultaneity between the two. Just as a lamp, itself shining, makes other things also shine so also the Vibhāva etc., subjecting themselves to be experienced, make the Rasa also experienced.

It is not necessary that a Jñāpaka (indicator) would indicate only the already existing things. As it happens very often the changes in the nature indicate incidents which become true in course of time. Therefore to insist that a Jñāpya (that which is to be indicated) should already exist appears to be the result of obstinacy on the part of some of the rhetoricians who want to adhere to the theory that the Rasa is Alaukika only as is clear from such statements like "*Ityalaukika-siddher – bhūṣaṇametanna-dūṣaṇam*"

It is also not correct to say that the Pratyakṣa through which the Rasa is experienced neither Nirvikalpa nor Savikalpa. As the Rasa is experienced through the Vibhāvādi, the cognition of the Vibhāvādi itself is the cognition of the Rasa and so it cannot be Nirvikalpaka because the Vibhāvādi also continues to appear in the Rasa experience. But the argument against accepting this as Savikalpa does not appear convincing, because the blissful self experience is not the Pramāṇa which cognises the Rasa, but that itself is the Prameya (that which is to be experienced). Even if there is no cognition of the Jāti etc.,

of the object of the experience, how can one say that the cognising Pramāṇa is not Savikalpaka? Having accepted the theory of supernaturalness of the Rasa Abhinavagupta wants to stick to it and tries to show some defect or the other in the theory that the Rasa also is an ordinary experience as any other experience in the day to day life. He appears to have deliberately chosen to surrender himself to the theory that the Rasa consists of the contact with one's own consciousness, and self-realisation and tries to maintain that it is entirely different from the other experiences of the day to day life.

I. *Viśvanātha*

Among the later rhetoricians Viśvanātha and Paṇḍitarāja Jagannātha are the strong supporters of the supernaturality of the Rasa. On the same lines adopted by Abhinavagupta, Viśvanātha also refutes all the views regarding the Rasa being Kārya or Jñāpya, its Pramāṇa being Savikalpa or Nirvikalpa, it being Nitya or Anitya, its existence before the experience or after the experience and its describality etc., and maintains it as Alaukika because it is not heard or seen earlier (before its experience). While advancing this argument Viśvanātha must have felt that some one may say —"If such is the case the Rasa is the invention of your own imagiantion". Therefore, he asserts that though being Alaukika the Rasa is being enjoyed by the Sahṛdayas and it cannot be disputed; and this enjoyment itself is the Pramāṇa (a proof) in its existence:

तस्मादलौकिकः सत्यं वेद्यः सहृदयैरयम् ।
प्रमाणं चर्वणैवात्र स्वाभिन्ने विदुषां मतम् ॥[1]

The Rasasūtra of Bharata where it is said that the Rasa comes into existence by the association of (with) the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas stands in the way of those who accept the Rasa as not a Kārya (to be produced), because the Niṣpatti (coming into existence) itself is the Pramāṇa (proof) in its being a Kārya. But the writers who accept that the Rasa is not Kārya argue that the Niṣpatti is only of the Carvaṇā (relishing) but not of the Rasa because being self-luminous it cannot be produced. Therefore, Bharata's phrase "*Rasaniṣpattiḥ*" should be understood in its

1. S.D. 3.26

secondary sense like the statement "*Siṁho māṇavakaḥ*" etc., which involve Upacāra i.e. the super-imposition of something by way of exaggeration.

निष्पत्या चर्वणस्यास्य निष्पत्तिरुपचारतः ।[1]

J. *Paṇḍitarāja Jagannātha*

Paṇḍitarāja Jagannātha advances strong arguments in support of the supernaturality of the Rasa. He declares that the Ānanda produced by any other experience cannot be a match to the Rasānanda. While every Ānanda produced by the experience of the other objects consists of the modification of the mind (Antaḥ karaṇ vṛtti) the Rasānanda is the only one which is not in the form of the Antaḥkaraṇavṛtti:

आनन्दो ह्ययं न लौकिकसुखान्तरसाधारणः अनन्तःकरणवृत्तिरूपत्वात् ।[2]

The Sthāyi-Bhāvas like the Rati are the Dharmas (qualities) of the mind and lay there in the latent form. The Vedantic theory of Sākṣibhāsyatva (being directly illumined by the Ātman) can be applied here and the Dharmas of the mind (the Bhāvas) be said to be illuminated directly by the Ātman (consciosness).

अन्तःकरणधर्माणां साक्षिभास्यत्वाभ्युपगतेः ।[3]

When an eartheware vessel that has been covering a lamp is removed, the lamp, while itself shining, makes other things, nearby also shine. In the same way the Caitanya (consciousness) while itself shining makes the Bhāvas like the Rati associated with the Vibhāvas etc., which are the Dharmas of the mind, shine explains Paṇḍitarāja. This explanation is based on the Vedānta system of philosophy. According to this system nothing in the world excepting the Ātman has a real existence. While all the external objects are illuminated by the Ātman through the medium of the mind, the Antaḥkaraṇa-Dharmas like the Sukha and Duḥkha etc., are illuminated by the Ātman directly; and therefore they (Sukha etc.) are called Sākṣibhāsya. The silver of the Pearl-shell, and the horses etc., in the dream, are experienced through the Caitanya only and so they also are said to be Sākṣibhāsya. In the same way the Vibhāvādi also can be accepted as Sākṣibhāsya:

1. S.D. 3.27
2. R.G. P. 87
3. R.G. P. 84

विभादीनामपि स्वप्नतुरगादीनामिव, रङ्गरजतादीनामिव, साक्षिभास्यत्वमविरुद्धम् ।[1]

There is difference between the experience of the Vibhāvādi and the experience of the Rasa. The cognition of the Vibhāvādi itself is said to be their experience, and it is the Cittavṛtti because it is the Dharma of the mind. But the Rasa is not a Cittavṛtti because it is no other than the self-luminous consciousness itself. In the Rasānubhūti (Rasa experience) the Cittavṛtti relating to the Rati etc., which is the Dharma of the Citta being the modification of the mind, also persists; which means that the Rasānubhūti consists of two aspects (Aṁśas) the Cittavṛtti pertaining to the Ratyādi and the pure consciousness. By taking into account only the Caitanyāṁśa the Rasa is said to be Nitya (eternal), Svaprakāśa (self-luminous) and Alaukika (supernatural). That is why Paṇḍitarāja Jagannātha does not accept Abhinavagupta's view that Rasa is the Ratyādi associated with the consciousness; he is in favour of accepting the consciousness itself, delimited by the Ratyādi as the Rasa when the real of ignorance (covering the consciousness) is removed:

वस्तुतस्तु वक्ष्यमाणश्रुतिस्वारस्येन रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः ।[2]

The Rasāsvāda differs from the Brahmāsvāda (experience of the Ātman) in the Nirvikalpaka samādhi in that there will be the realisation of only the Brahman in the latter whereas in the former there is the experience of the Ratyādi also associated with the Vibhāvādi and this is possible only through the special function (Vyāpāra) which the Kāvya possesses.

There is no much difference between the views of Abhinavagupta and those of Paṇḍitarāja Jagannātha on the question of the Rasa being supernatural. The difference is only in the way in which the theory is presented. It is quite natural that there should be some difference in the expression of a theory by Abhinavagupta of the 10th century who is the follower of the Śaivādvaita and that of Paṇḍitarāja Jagannātha of the 17th century who is the follower of the Advaita-Vedānta. This difference of opinion is possible only among those writers who believe that the Rasānubhāva is identical with the Ātmānubhava because of their belief in one Darśana or the other. If it is separated

1. R.G. P. 84
2. R.G. 88

from the philosophical interpretations the Rasa experience may be accepted as only a mental experience of an object presented by the Kāvya. The writers like Mahimabhaṭṭa who are the Vastuvādins i.e. who accept the Rasa as an object of experience call this Rasānubhava as Alaukika because it is an object presented by a Kāvya. Therefore, there should be no controversy if the Rasānubhava is accepted as a peculiar experience like the Alaukika-Pratykṣa of the Naiyāyikas. These are, in short, the views of different rhetoricians on the question of the supernaturality of the Kāvya-Rasa.

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11

THE RASA THEORY IN THE MODERN PERSPECTIVE

So far we have discussed the theories of different writers of Sanskrit Poetics on the Rasa. All these theories are based on some fixed lines of thinking which are strictly followed by writers from Bharata to Paṇḍitarāja Jagannātha. Whatever new points were added by these writers they were within the limits of those fixed forms of thinking.

From the beginning of the 20th century, there has been, with the growth of the scientific knowledge, a change in the thinking of literary critics as a result of which new theories were introduced, in India also, as in other countries. Its influence can be seen in all the modern Indian literatures. As the propagation of Hindi language is one of the important issues connected with Independence struggle, the influence of these new trends in the literary criticism was more on Hindi literature as compared with the other literatures. There were also efforts on the part of some modern critics to present the old theories in new perspective. The hair-spliting arguments in the name of Alaṅkāras, and description of the varieties of Nāyikās in the name of the Rasa was going on for many centuries, in the field of the Hindi literary criticism. No attempt, worth mentioning was done to analyse the theory of Rasa on scientific lines.

Mean while the study of the western literary criticism also has become popular in our country along with the study of subjects like psychology, philosophy and sociology. A new type of the study of the nature and conent of the poetry was started. A host of new ideas has flooded the field of literary criticism from the western world. In those says, the great poet Prasad wrote a few articles on the literary criticism which were later on published in a book form with the title "*Kāvya Aur Kalā*". It contains articles on the Kāvya in general and also on the Rasa.

In the words of Prasad, a 'Kāvya' is nothing but the experience of the Ātman (consciousness). As it is clear from

this statement Prasad is in favour of the Rasa theory; i.e. the importance of the Rasa in a Kāvya. According to him the Rasa which he calls 'Ānanda' is the very essence of not only the Kāvya but of the human-life itself. The Kāvya is an art where the part of Ānanda, the complete absorption (Tallīnatā) is found in abundance.

Abhinavagupta's influence can be clearly seen on the views of Prasad on Rasa. As he feels, a pure form of the Kāvya can be seen in the history of the Indian literature, only in the Vedic literature, in which the Ānandavāda (the theory of Ānanda) has its firm position. The literary works landed with Alaṅkāras which also include the Rīti and Vakrokti which have taken the Pauranic stories as their subject, are poised by the people who give importance to the mind (Buddhivādins) against the Rasavāda (Ānandavāda). Therefore such works cannot be considered as the real Kāvyas. The Nāṭya alone is the real Kāvya because the full experience of the Rasa is possible only in it. This is the significance of the well-known statement "*Kāvyeṣu nāṭakaṁ raṁyam*" (the drama is beautiful among the Kāvyas).

Prasad has examined some of the theories of the Western critics like the theory of Beautiful expression, and 'realism' etc. He did not agree with their opinion that a Kāvya reforms the human character. According to him, to produce the happiness of the union (*Abheda Sukha Kī Sṛṣṭi*) is very important in the Indian Rasa theory. The desire for the welfare of the world is the underlying factor in the Rasa. The emotions which are latent in the mind and which are responsible for the character-building, are turned into the state of bliss through the Sādhāraṇīkaraṇa in the Rasa theory. Therefore the Rasa universalises the impression; but does not purify them.

There is no need for a long discussion of the Rasa theory presented by Prasad. According to him there is no difference between the Kāvya-rasa and the Ādhyātmika-rasa i.e. the bliss of the consciousness. The Bhāva is a direct expression of the Ātman itself. When it takes rest in the Ātman it assumes the form of the Rasa.

Ramchandra Shukla does not agree with the vies of Prasad. He refutes all the philosophic overtones in connection

with the theory of the Rasa and brings it down to the mundane level. According to him the Rasasvādana (the Rasa experience) should not be described by the use of the word 'Ānanda'. By adding the adjectives like 'Lokottara' (extraordinary) and Anirvacanīya' (indescribable) to the word 'Ānanda', its incapacity to convey the desired meaning cannot be avoided or it (the use of adjectives) cannot be taken as a kind of expiation (Prāyaścitta) for having used the word Ānanda mind would be definitely disturbed after reading a story of tragic end. Can it be said that the melting of the mind (Cittadruti) in Karuṇa and Vipralambha is due to Ānanda only? He feels that this word Ānanda has pulled down the importance of the Kāvya reducing it to the level of the street-dance. The same with the word 'Camatkāra' also only an extraordinary wonderful thing produces 'Camatkāra'. Therefore the intensification of the Rasa is possible only where there is something extraordinary. This view of the Camatkāravādins is never acceptable to Ramchandra Shukla. Even according to him the soul of the Kāvya is the Bhāva or the Rasa only. The Alaṅkāras are only the external forms of the Kāvya. Both of them (Rasa and Alaṅkāra) are based only on Poetic imagination (Kalpanā) or the intention. But as the Rasa is the main object (Pratipādya) of the Kāvya and is dependent on the contemplative action, it (Rasa) is the main field of the action of the Poetic imagination. The imagination springs from the mind of a passionate or sympathetic attitude of the Poet. The influence and the effectiveness of a poetical work would be in proportion to the depth of his passion and sympathy. The more passionate the Poet is the wider the influence would be on the Sahṛdayas. The secret of the Sādhāraṇīkaraṇa in the context of the Rasa lies in the compre- hensiveness of the poetic imagination.

Ramchandra Shukla has raised a fundamental question about Sādhāraṇīkaraṇa. The experience of the emotions of a individual in a general way (not as belonging to an individual) is called 'Sādhāraṇīkaraṇa'. But the images of the individuals only are formed but in a general abstract form. Then whose image is seen by the Sāmājika? If a spectator sees 'Śakuntalā' presented in a drama, as Śakuntalā only, he cannot get the experience of the Rasa. If it is said that she looks to him as a common Nāyikā (heroine) through the Sādhāraṇīkaraṇa, it is

to be explained how would she look; because something taken in a general way has no form. Therefore it has to be accepted that she is looked at in the form of one individual or the other. According to Ramchandra Shukla if one has a beloved of his own, she (Śakuntalā) may be looked in her form; or one may have an ideal form of a person depending upon his own taste or desire and thus get the Rasa experience. The same method can be applied when the emotions like Śoka are enjoyed as the Rasa (Karuṇa etc.). Whatever may be the strength of the arguments of Shukla his theory is against the main theory of Sādhāraṇīkaraṇa enunciated by Bhaṭṭanāyaka who has clearly rejected the possibility of both the methods by saying– "*Na tāṭasthyena nātmagatatvena Rasaḥ Pratīyate*". If Śakuntalā is looked upon as one's own beloved (Ātmagatatvena) then there will be the feeling of bashfulness and hesitation instead of the experience of the Rasa. If she is looked upon as Taṭastha (as not belonging to either himself or somebody else and only as a beautiful damsel) then every Sahṛdaya of gentlemanly nature would not have any attraction towards her thinking "How am I concerned with her?" Like Shukla, Ānandavardhana also raised this question and felt that the interest in the Kāvya cannot be justified on the basis of generalisation. A Kāvya is not written by mixing the experience of the Poet and that of the readers and effecting generalization. A Poet engages himself in writing a Kāvya taking only the individuals. But a kind of generalisation is brought about by the sense of propriety on the part of the Poet. That is the reason why Ānandavardhana declares that Aucitya (propriety) as the Upaniṣad (great secret) of the Rasa.

In the theory presented by Shukla there is a combination of the modern out-look and of the complex old theory giving importance to the personal experience. After Ānandavardhana the natural flow of the Gaṅgā of Indian literary criticism has got ensnared in Abhinavagupta, the matted hair of Śiva, and whatever small part of it has come out, is entangled in the marshy terrains of Śaivism, Vaiṣṇavism, Dvaita, Advaita and Traita for about one thousand years finally disappeared. By the efforts of Ramchandra Shukla, it appears to have resumed its natural flow by taking plunge into which the minds of the Sahṛdayas will be cleansed.

Dr. Nagendra occupies an important place next to Ramchandra Shukla. On reading his articles compiled in a book '*Ālocaka Kī Āsthā*' one gets the feeling that Dr. Nagendra has had a strong inclination of becoming a good critic. He has taken the literary criticism as a special subject of his study and as a result of his profound knowledge of the subject, he is occupying the highest place among the critics of the Hindi literature. There is close resemblance between the scholarly personalities of Shukla and Dr. Nagendra. Both of them have inherited the critical instinct (Bhāvayitrī Pratibhā). Both of them are scholars of good depth in the subjet with clear understanding of the literature. Both of them put forth strong efforts to give the highest place to Rasa in literary criticism. Therefore, there is no exaggeration in saying that after Shukla, Dr. Nagendra made the Anāmikā lose its significance.

Dr. Nagendra calls the artistic expression of the emotions, through the medium of the words and their meanings, as a Kāvya. According to him, of the three things i.e. the emotion, imagination and the intellect, the emotion alone is the basic element in a Kāvya the other two being mere auxiliaries. As is clear from the above, Dr. Nagendra is in favour of giving importance to Rasa, following the tradition of Bharata, Abhinavagupta, Bhoja and Viśvanātha who have accepted the Rasa as the very life of the Kāvya. According to him the phrase 'Rasātmaka vākya' means the use of the words and the meanings in such a way that a Sahṛdaya gets relieved of his personal feelings of attachment, and hatred and gets the Ātmānanda (the bliss of consciousness) through the medium of the Sthāyibhāvas like Rati etc. In modern phraseology it may be said as the use of the words and meanings which give emotional and artisitic pleasure to a man of aesthetic sensibility. It is not correct to say, as is maintained here, that the emotional and artisitic pleasure and the Ātmānanda, got through the medium of the Sthāyibhāvas is the same. But as is made clear by another statement that the Rasāsvāda is not objective but is subjective i.e. it is one's own experience, the relish of the Kāvyarasa, according to him is blissful and the bliss is the Lakṣaṇa (distinct quality) of the Ātman. Here, Dr. Nagendra turns away from Shukla and goes nearer to

Abhinavagupta who accepts the contact with one's own consciousness as the Rasa.

Dr. Nagendra is clearly of the opinion that the human consciousness is the basis for the Rasa experience. If all the spectators of aesthetic taste are able to get the same blissful experience in the form of the Rasānubhūti in spite of the difference in their nature and tastes, it is only on account of the identity of the consciousness of all the human-beings. Regarding the Rasaniṣpatti, Shukla has given much importance to the morality. The more the presentation of the subject, in a Kāvya, is based on moral values the wider would be its appeal to the Sahṛdayas. This is, according to Shukla, the secret of Sādhāraṇīkaraṇa. But Dr. Nagendra's opinion that the secret of the Rasa lies in the human consciousness appears to be more appropriate in view of its comprehensiveness.

Dr. Nagendra feels that the Rasānubhūti is a kind of personal experience, but he does not accept, like Paṇḍitarāja Jagannātha, that it is the direct experience of the Ātman itself which is brought about through the removal of the viel of ignorance concealing the Caitanya (consciousness). According to him the passionate attitude of the man has got much to do with the Rasānubhūti. Therefore there is fundamental difference, as he opines between the Brahmic realisation and the relish produced by the Kāvya.

Among the writers of the other Indian languages, the name of Anand Shankara Dhruv, a Gujarati writer, and a man of great intuitive power (Pratibhā) deserves special mention in the context of the Rasa-theory. He has discussed this subject in his three works— "*Kāvya Tattva Vicāra*', '*Sāhityavicāra*' and '*Digdarśana*' and in a number of articles published in the journal '*Vasanta*'. He discussed all the elements, connected with the Indian Poetics, in the light of the Western -literary theories. He also explained some of the western literary theories in the light of the Indian Poetics. Dr. Dhruv occupies a very high place among the literary critics whose views are based on the Philosophic concepts.

Dr. Dhruv calls Poetry with the name of "supernatural knowledge" and it is, for him, the expression of the Ātman itself in the form of the Śabda and Artha and so blissful. According to him, the statement of Bhavabhūti "*Amṛtām*

ātmanaḥ kalām", (the speech - vāṇī - the eternal aspect of the Ātman) is the correct definition of a Kāvya. Therefore, a Poem should be, he opines, connected with the Caitanya tattva (consciousness) and like the Ātman should go on expanding in all directions.

Regarding the Rasānubhūti Dr. Dhruv is of the opinion that the Rasa is in both the Sahṛdaya and the object. But it (Rasa) does not become the object of experience of every one in all places and in all times; only a man of special qualities can have the experience of the Rasa in special circumstances. The Rasānubhava is, for him, the experience of the Ātman itself and it is not alloyed with the impressions of other objects. The experience which is given by the Poet is nothing but Ānanda (bliss) released from the external objects. The subject matter of the Kāvya should be completely based on moral values. The Rasa can be spoiled even by a little bit of immorality. The main purpose of the Kāvya is to plunge the Sahṛdaya in the pure waters of the Gaṅgā of Ānanda. The Rasa is a kind of supernatural experience because there is not even a particle of the impressions produced by the external objects.

It is not possible to present the views of Dr. Dhruv on Rasa in the form of a doctrine. According to him the incidents, described in a Kāvya and the characters depicted in it are more real than the incidents, taking place in the day to day life and the persons connected with them. These views, though they are in accordance with the modern thinking, cannot be tested on the touch-stone of the Kāvya-siddhānta (literary theory). Dr. Dhruv has completely avoided discussions on the nature of Rasa and the problems arising out its definitions and technicalities. He only makes a few statements on Rasa and the Kāvyānubhūti.

The stress on the moral values is the common feature in the views of Dr. Dhruv and Shukla. Both of them are of the view that the secret of Sādhāraṇīkaraṇa lies in the strict adherence to morality. All that was written by Dr. Dhruv was on the Poetry in general; he did not discuss Rasa as a special subject.

Prof. Joseph Mundassery, a great scholar of Malayalam has made remarkable work in the field of the literary criticism. In his work, *'Kāvyapīṭhikā'* Mundashsheri has done an admirable effort for the clear exposition of the different theories in the Indian and Western literary criticism, with an emphasis on a synthetic approach.

According to Mundassery, the literature should be the mirror of the society in its real sense, and the reflection of the life. But for deciding the place of a literary work, in literature, Rasa alone should be used as the touch-stone. Mundassery is a great exponent of the Rasa theory. He fully agrees with Abhinavagupta in saying that the ultimate utility of the Vastudhvani and the Alaṅkāradhvani is only in supporting the Rasadhvani. While accepting that the Rasa is the Ātman of the Kāvya, he does not agree with the view that the Rasa itself is the main goal of the Kāvya, because the main purpose of the Kāvya is to instruct on what is good and what is nct so. In this respect,. he follows the views of Mahimabhaṭṭa.

In his work "*Nāṭakāntaṁ Kavitvaṁ*", Mundashsheri tries to establish that any work can move a Sahṛdaya only when there is scope for action in it. He wants to say in different words, that a Kāvya should contain, to deserve its name, less descriptions and more of such material which can be enacted. Thus he accepts Nāṭaka as the culmination of the Poetic genius. In this respect he is closer to Abhinavagupta who accepts that the Kāvya is mainly in the form of ten varieties of the Rūpakas only. If there is capacity to produce Rasānubhūti in a Śravya Kāvya, it is only on account of the presence of more stage-worthyness in it.

Though we do not find any theoretical discussions of Mundassery on Rasa, we can gather some of his opinions on that subject from the remarks made, here and there, in his works. He maintains that the most important element in a Kāvya is Rasa without which a work does not deserve the name of 'Kāvya'.

According to him only such literary work can produce Rasānubhūti in the spectator which has come out of the mind of a poet who identifies himself with the subject of the Kāvya (Kāvyārtha). The identity of the Poet's mind with the subject-matter of the Kāvya is called Prajñā by Mahimabhaṭṭa.

This is in the form of the flash of the subject in the mind of the Poet, who in his creative mood, gets absorbed for a moment in thinking about the appropriate Śabda and Artha:

रसानुगुणशब्दार्थचिन्तास्तिमित चेतसः ।
क्षणं स्वरूपस्पर्शोत्था प्रज्ञैव प्रतिभा कवेः ॥[१]

There has been a tremendous scientific development from the beginning of the 20th century. Psychology is one of the branches of the science which makes minute analysis of the functions of the human mind. The Rasa experience, produced by the Kāvya is also one of the mental processes. Therefore, it is desirable that the help of this highly developed modern science is taken for the analysis of the Rasa experience. It is necessary to examine the nature and status of the Rasas, Bhāvas, and their varieties with reference to the modern scientific knowledge. But the pity is, the students of modern science are not conversant with the Rasa theory so as to examine it on scientific grounds and the knowledge of the modern science is beyond the reach of the Sanskritists. But Dr. Keshavanarayana Watve, a well- known Marathi literary critic has made a significant effort in this direction. His work, '*Rasa Vimarśa*' published in 1942, has secured an important place in the history of the Rasa theory. The works of Dr. Watve are in Marathi. But he is a good scholar of Sanskrit also. He was fully conversant with the tradition of Alaṅkāra Śāstra with a commendable profiency in the subject and the thorough knowledge of advanced works like *Abhinavabhāratī, Locana* and *Rasagaṅgādhara* . He was also a great scholar of Psychology. Thus his desire to examine the Rasa theory in all its important aspects, with the help of the modern Psychology has come as a boon to the students of the Rasa-siddhānta. There was need to put a stop to the blind practice of repeating the names and the number of the Sthāibhāvas, Vyabhicāribhāvas and the Sāttvikabhāvas which has been standing as an impediment in the development of the literary criticism.

By adopting the psychological approach in analysing the Rasa-siddhānta, Dr. Watve has introduced a new method in the literary criticism. Though the Rasa theory is expounded

1. V.V., Sangrahakarika 2.117

with the help of the Philosophic theories and the works on aesthetics, it has become more obscure. It was, therefore, felt by Dr. Watve that much light could be thrown on the Rasa-theory and the procedure involved in the Rasa-realisation by examining it through the application of this psychological method.

What is Bhāva? What is the secret in some of them being the Sthāyibhāvas, some Vyabhicāribhāvas and some sāttvikabhāvas? Do these Bhāvas exist really or they are only imaginary? How was their number fixed? The Sanskrit scholars proficient in the Alaṅkāraśāstra do not have any proper answers to these questions. The Ālaṅkārikas like Bhoja and Paṇḍitarāja Jagannātha have simply skipped over the question saying that one should honour the tradition set by Bharata and accept whatever is found in it. Thus it has become a confirmed practice for over two thousand years. As was rightly pointed out by Dr. Watve, the human psychology at the emotional level is bound to undergo may changes during the long period of 2500 years. Therefore it is not possible to decide the number and the nature of the emotions and so no rhetorician should take the responsibility of fixing them. Yet the function of Sādhāraṇīkaraṇa enunciated by Bhaṭṭanāyaka and Abhinavagupta while explaining the procedure of the Rasa experience is a highly valuable treasure in our literary criticism, says Dr. Watve.

According to Watve the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas, which are the products of the Poetic imagination are connected with the Kāvya and the Sthāyibhāvas is associated with the spectator. Therefore, the intensification (Udreka) of the Bhāvas which are in the mind of the Sahṛdaya in the form of the Sthāyibhāvas, by the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas, all combined in a Kāvya by the Poet, is the Rasaniṣpatti. It is said in the *Nāṭyaśāstra* also:

यथा बीजाद्भवेद्वृक्षो वृक्षात्पुष्पं फलं तथा ।
तथामूलं रसाः सर्वे तेभ्यो भावाः व्यवस्थिताः ॥[१]

Which means— "The Rasa in the poet is the root; the Poem composed by him is the tree; the action of the actors is the flower; and the enjoyment of the spectators is its fruit."

1. N.S. 6.38

Dr. Watve has made a detailed study of the Bhāvas applying the principles of the modern Psychology. After a thorough study, he came to the following conclusions. The emotions can be permanent but not for a long time. Only the Sthāyibhāvas can have the Sāttvikabhāvas and the Sañcāribhāvas. When not intensified, a Sthāyibhāvas may become a Vyabhicāribhāva but no Vyabhicāribhāva can become the Sthāyibhāva. The Utsāha is not a Sthāyibhāva fundamentally. It is doubtful if the Śoka and Vismaya also can be the Sthāyibhāvas. But the Śama deserves consideration. He feels that the list of the Sthāyibhāvas and Vyabhicāribhāvas as given by Bharata is defective and incomplete.

The contention of Dr. Watve that in the older days, the knowledge of the mutual relation of the body and the mind is not so clear as it is now made so by the modern scientific knowledge is untenable. Among the Śāstra of India, the Yoga Śāstra is considered as the science of Psychology. On seeing the description of the minutest Cittavṛttis, (emotions and thoughts) given in the Yoga-Śāstra the views expressed by Dr. Watve do not appear to be correct. The study of the Bhāvas and the Rasaniṣpatti enunciated by Bharata through the application of modern Psychological theories is bound to give good results. But to say that Bharata and other earlier Ālaṅkārikas did not have their clear understanding is far from truth. As is explained in the fifth chapter of the present work the exposition of the mental procedure involved in the Rasaniṣpatti, as found in the works of Bhaṭṭanāyaka, Dhanañjaya, Dhanika and Abhinavagupta is based on the Yoga-Śāstra.

Dr. Surendranatha Dasgupta, the well-known scholar of Philosophy, was also a great literary critic of Bengal. His works '*Kāvyavicāra*' and '*Saundaryatattva*' are well-known in the field of literary criticism. He was a great scholar of the Alaṅkāra Śāstra also. He has clear views on this subject.

His exposition on the Rasānubhūti in an article '*Rasa Kā Alaukikatva*' is highly valuable in its own way. Taking the help of Bhaṭṭanāyaka's theory he maintains that the Rasa and Ānanda are identical. The liking of the people for the Rasa experience is different from all types of other likings which involve the contact between the senses and the objects as the

liking of a glutton for sweets, of a miser for money and of a man of charitable disposition for giving something to others.

We think of those objects the possession of which gives us a peculiar happiness. They give us happiness as long as they are with us. The moment they are taken away from us the happiness also disappears. In the case of the Kāvya there is no such problem because there is no hoard of objects in it. Here one takes repose in Ānanda, in the Rasa, and in sweetness (Mādhurya).

The Rasa is not an object which is experienced; it is the experience itself. The recollection of a personal happiness or distress does not constitute the Rasa. It can be called recollection (Smṛti) only if it is real. The reality of the Rasānubhūti is denied by Bharata himslf:

नैकान्ततोऽत्र भवतां देवानां चानुभावनम् ।
त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् ॥[१]

Following the tradition of Bhaṭṭanāyaka and Abhinavagupta, Dr. Dasgupta feels that the presence of the Rasa is essential in a Kāvya, to deserve its name. There is nothing wrong in accepting the Śabda and Artha as constituting the body of a Kāvya; the Rasa alone is the life-force of the Kāvya. The life-force does not manifest without the body; but it does not mean that the body and the life-force are the same. In the absence of the life-force the body remains only as a heap of five elements. Just as the life-force creates body for itself by its own power, so also the Rasa creates, by its power, the Śabda and Artha, useful for itself and becomes manifest through them. There is no experience of the Rasa different from the Ānanda. The Rasa and Ānanda are one and the same.

Ram Prasad Vakshi, a well-known Gujarati literary critic has written much on the Rasa. He was a student of Sri Anand Shankara Dhruv and was conversant with the Eastern and Western theories of the literary criticism. His two works *Vāṅmayavihāra* and *Nāṭyarasa* are very popular. His four lectures on '*Ādhunika Kavitā*' and '*Rasamīmāṁsā*' are highly valuable.

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Today question is often raised in the field of literature "does the Rasa-siddhānta has any value in analysing and apppreciating Kāvya?" A large number of the literary critics is of the view that the old tradition of the literary criticism has now lost its value and utility. To try to examine the modern literature by the application of the old literary theories is ridiculous. It is the contention that has instigated Vakshi to write on this subject. He has a strong opinion that the old literary theories have not lost their value even today.

What if there is a dearth of poetical works having Rasa, today? Even earlier literary critics did not say that the poetry should invariably contain Rasa; argues Vakshi. The Rasa is one of the many elements constituting a poetical work. The Vastuvyaṅgya is as charming as the Rasa. This is the reason for giving higher place (Uttama) to the Vastudhvani and the Alaṅkāra dhvani also in a Kāvya. Even those writers like Ānandavardhana, Abhinavagupta, Mahimabhaṭṭa and Viśvanatha who give the highest place to the Rasa in a Kāvya have realised that if the Rasa alone is to be the main subject (goal) of a Kāvya, a very large number of the Kāvyas would become non-Kāvyas. In their opinion, the Rasa has two forms, mingled (Saṅkīrṇa) and general (Vyāpaka). The second type of the Rasa can find place in any type of the Poetical work. According to Ānandavardhana the presence of any suggested sense, whether it a vastu or Alaṅkāra or Rasa raises a Kāvya to the level of Uttama (great). Some emotions are suggested even in the modern Poems but it may not be possible to name those emotions (Bhāvas) and identify them with those Bhāvas enjoyed as the Rasa, as mentioned by the old rhetoricians.

Keeping aside the number and varieties of the Bhāvas described by the old rhetoricians, when we try to find out the main emotion depicted in a good Poem, and examine how it produces the blissful Rasa experience, we can unhesitingly say that the Rasa- siddhānta holds good even today, says Vakshi. One need not insist on accepting the labels and the varieties mentioned by the old rhetoricians. If those labels can be attached to the modern Poems also it is all the more welcome as the importance of the Rasa siddhānta is established and it can be applied as it is to the modern literature also.

Dr. Vakshi is of the firm opinion that the Rasa siddhānta can be applied for a general assessment of even a modern poem. Though a critical examination of a Kāvya is generally done on the basis of its peculiar form and nature, there is nothing wrong in applying the theory of Rasa because it is one of the methods of criticism which can be applied to the literature of any clime and time. A Kāvya may show special preference to a particular Bhāva (emotion) depending upon the times and the place of its production and that Bhāva can be identified by the application of the Rasa-siddhānta. Thus the Rasa-siddhānta becomes dynamic in this sphere. The suggested emotions of the present day poetry, generally come under the Bhāvodeya, Bhāvasandhi and Bhāvaśavalatā which were given a proper place of their own in the Rasa-siddhānta.

Research on the Rasa-siddhānta is conducted in many universities where the literary criticism is taught as one of the subjects. Dr. S.K. De of the Calcutta university has written many important works on Sanskrit literature and the Alaṅkāraśāstra in which he discusses some of the important points like the development of different theories connected with the Alaṅkāraśāstra, and its study as a science of aesthetics. The History of Sanskrit Poetics of P.V. Kane is well- known. As a result of the good efforts put forth by Kuppuswami Sastri the study of Sanskrit Poetics was started in the Madras University. Scholars like Dr. Sankaran and Dr. Raghavan, the students of Kuppuswami Sastri produced many works on Alaṅkāra Śāstra. Raghavan's work *Number of Rasas* is a valuable contribution. Dr. K.C. Pande of Lucknow University has produced a very important work on Aesthetics (*Svatantrakalāśāstra*) in which he discussed the views of all the Sanskrit rhetoricians explained Abhinavagupta's theory of Rasa on the basis of the Pratyabhijñādarsana.

Baladev Upadhyaya of the Banaras Hindu University has written on almost all the branches of Sanskrit literature with critical and historical analysis. His work on the Indian Poetics is very important, as it deals with all the literary theories including Rasa with .so much of clarity and thoroughness.

Prof. Mayankar, who was first connected with the Sanskrit Department of the Delhi University and later on with that of Bombay University has given a new direction to the Rasa theory by showing that the Rasa can be found in the Vedic literature also and thus throwing light on the dark ages of pre-Bharata period.

All these scholars have contributed highly valuable material to the Rasa siddhānta through their researches conducted on this subject applying modern methods of investigation. The importance of the works of all these scholars lies in the fact that they have presented, all the opinions, connected with the Rasa, in a language and style easily understandable to the modern mind. They have neither thrown any fresh light on the theory of Rasa nor rejected it as of no consequence in the modern times. They have presented in a clear and systematic manner so that it may be easily understood by every student of Sanskrit literature. The Rasasiddhānta which had remained for a long time as a subject of discussion only among a few Sanskrit scholars has now become a subject of the study for all the students of all literatures.

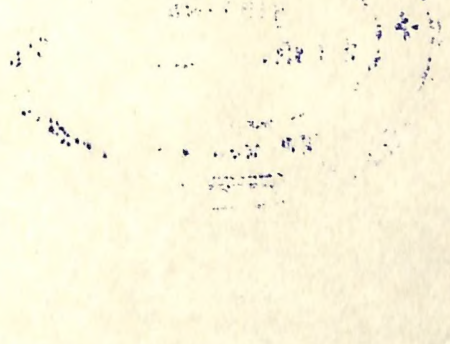
यत्कृपालेशसंसर्गादनुवादः कृतो मया ।
तस्यैव जानकीजानेः पदयोरयमर्प्यते ॥
ईश्वरानुग्रहः पित्रोस्तपश्चाचार्य सत्कृपा ।
कर्तास्मद्ग्रन्थजातस्य करणं केवलं वयम् ॥

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